

**A PRAGMATIC ANALYSIS OF POLITENESS STRATEGIES
REFLECTED IN *NANNY MCPHEE* MOVIE**

A Thesis

**Presented as a Partial Fulfillment of the Requirements for the Attainment of a
Sarjana Sastra Degree in English Language and Literature**



By:

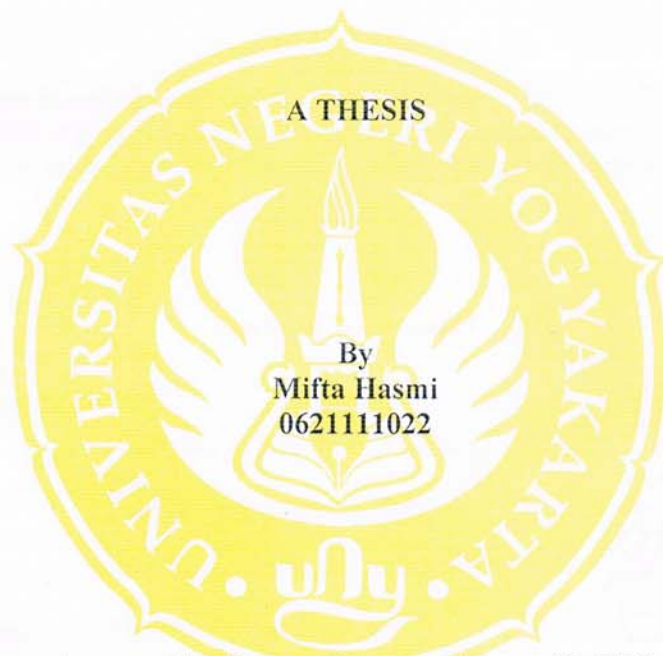
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ENGLISH EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
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2013**

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IN *NANNY MCPHEE* MOVIE



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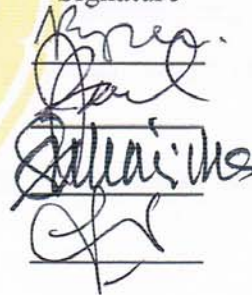
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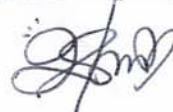
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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya tidak berisi materi yang ditulis oleh orang lain sebagai persyaratan penyelesaian studi di perguruan tinggi ini, kecuali pada bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

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MOTTOS

*“On no soul doth Allah Place a burden
greater than it can bear...”*

QS. AL BAKARAH (2): 286

*“So, verily, with every difficulty, there is
relief: Verily, with every difficulty there is
relief.”*

QS. AL INSYIRAH (94): 5-6

DEDICATION

Bapak & Ibuk,
Mas & Giza,
my sister & brothers,
this *skipsweet* is for you all

~ This is a 'skipsweet'. If I can skip it, it will be so sweet ~

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Bismillaahirrahmanirrahüm,

Alhamdulillah, all praise be to Allah SWT, the Almighty, the Most Gracious and the Most Merciful who always gives everything I need— not everything I want—in my life including finishing this thesis. In accomplishing this thesis, I owe to many people for their support, assistance, guidance and help.

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On this special occasion, I would also like to express my sincerest gratitude and appreciation to my superdad *Bapak* Sanusi and my supermom *Ibuk* Ismiyati for their endless moral support, prayer, and love. My deepest thank is also directed to my lovely *hubby* Hanung Soekendro for his love, support, patience and for reminding and advising me with his *jeweran* to finish this *skipsweet* sooner. And to Gaza, my daughter, I am very thankful for her 'cooperative participation' as my 'alarm' in this injury time. Then, I also would like to thank my younger sister, Chazna, and my seven younger brothers: Ipul, Ayub, Yusuf, Ghani, Nasrul, Sandri, and Rofi, who give me spirit and make our daily life more cheerful. Hopefully, all of them will be

successful in their paths because they all have their own uniqueness. I am proud of being a part of this super-big family.

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Finally, I realize that this thesis is far from being perfect. Therefore, I would be glad to get comments, feedbacks, and suggestions for the betterment of this thesis. Hopefully, this thesis will give a contribution to everyone.

Yogyakarta, August 2013

Mifta Hasmi

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A PRAGMATIC ANALYSIS OF POLITENESS STRATEGIES REFLECTED IN *NANNY MCPHEE* MOVIE

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ABSTRACT

This research is a pragmatic study on politeness strategies employed by the main characters in *Nanny McPhee* movie in the context of family discourse. The objectives of this research are (1) to identify the types of politeness strategies employed by the main characters in *Nanny McPhee* movie and (2) to describe the way politeness strategies are realized in the utterances employed by the main characters in *Nanny McPhee* movie.

This research used descriptive qualitative approach. The key instrument of the research was the researcher herself. The data were in the form of utterances which contain politeness strategies. The data source was *Nanny McPhee* movie script. The data were collected by note-taking technique then they were classified and analyzed. The trustworthiness was attained by using credibility through two kinds of triangulation: by observers and theories.

The results of the research show two important points. First, there are four types of politeness strategies employed by the main characters in *Nanny McPhee* movie when having conversation with the children: Bald-on record strategy (31 out of 104), Positive politeness strategy (46), Negative politeness strategy (15), and Off record strategy (12). Positive politeness strategy has the highest frequency among other strategies since the dialogues are among family members who have a close relationship and know each other very well. Second, in realizing those politeness strategies, the main characters utilize their own sub-strategies: Bald-on record is realized by showing disagreement (5 out of 104), giving suggestion/advice (4), requesting (4), warning/threatening (11), and using imperative form (7); Positive politeness by claiming common ground (25), conveying that S and H are cooperators (17), and fulfilling H's wants for some X (4); Negative politeness by being indirect (2), not presuming/assuming (3), not coercing H (4), communicating S's want to not impinge on H (4), and redressing other wants of H's (2); and Off-record by inviting conversational implicature (8) and being vague or ambiguous (4). Among all sub-strategies, claiming common ground is the most frequent strategy as the main characters need to share common ground with the children.

Keywords: pragmatic, politeness strategies, family discourse, *Nanny McPhee*

CHAPTER I

INTRODUCTION

A. Research Background

In their daily life, humans communicate with each other by committing conversation. Based on Pridham (2001:2), conversation, therefore, is any interactive spoken exchange between two or more people and can be: face-to-face exchanges – these can be private conversations, such as talk at home between the family, or more public and ritualized conversations such as classroom talk or Question Time in the Houses of Parliament; non-face-to-face exchanges, such as telephone conversations; and, broadcast materials such as a live radio phone-in or a television chat show.

Through conversation, a spoken communication is constructed. Spoken communication involves at least two participants, a speaker and a hearer, in variety social context. The speaker intends to convey certain meanings to the hearer while the hearer tries to recognize what the speaker means by saying utterances. Both of the speaker and the hearer should convey and understand the thoughts, feelings, and desires of each other. Thus, they can achieve a good communication. To study this, in linguistics there is a field of study called pragmatics.

Yule (1998: 3) defines pragmatics as the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It is concerned with analyzing what speakers mean with their utterances and involves the interpretation of

what people said in a particular context so they can decide the appropriate way and language to convey messages.

One of the central concepts in pragmatics is politeness. It is a “polite social behaviour” within a certain culture (Yule, 1998: 60). It is the way people save other people’s face and feeling in communication. The stereotype also makes people think that being polite means keeping distance, being dishonest, and being unfeeling between the speaker and the hearer (Watts, 2003: 2). Generally, being polite involves taking into account the feelings of others. It also means employing awareness of other’s face. When someone feels comfortable, a good relationship will appear between them.

Furthermore, Cruse (2006: 132) states that politeness also enters into ways of addressing people. The speaker can have a preference of pronouns for assigning the addressee according to the relationship between the speaker and the addressee. For example, in addressing his wife, a husband usually calls her *Honey*; a father can call his children with *Sweetheart*.

Understanding politeness is very important. People often think that politeness is simply a matter of saying *please*, *sorry*, *excuse*, and *thank you*. Politeness does have its own role. Being linguistically polite means speaking to people appropriately in the right place and the right time. People must be aware of the context of speaking and then be able to determine which politeness form is the best to be applied in a context.

Communication among family members happens in everyday talk. According to a review of Deborah Tannen's *Family Talk: Discourse and Identity in Four American Families* in www.oup.com, it is described that family members use language to manage a household, create and maintain relationships, and negotiate and reinforce values and beliefs. Interaction among family members includes the interaction between adults, adult and children, and children and adult. The concept of politeness is frequently occurring in family conversations such as when members of the family ask for something, nagging, insult, command, complain, and so on.

Family communications have special features that make them an interesting object of a research since the home is a private venue for pragmatic learning. However, there are still limited numbers of research that discuss it. Being interested in the concept of pragmatics in a family talk, the researcher chooses *Nanny McPhee* movie as the object of her research. This movie is categorized as a family comedy film and awarded Woman Film Critics Circle in the category of Best Live Action Family Film. It tells about a widower Cedric Brown who has very naughty children. Being busy with his work, he hires a nanny to help him look after his children. The children are ill-mannered and they manage to get rid of seventeen nannies until Nanny McPhee's coming. With her magical power, she teaches them to be polite and well-behaved such as saying *please* and listening to their elders.

For these reasons, the researcher conducts a research entitled "A Pragmatic Analysis of Politeness Strategies Reflected in *Nanny McPhee* Movie."

B. Research Focus

The phenomena of politeness occur not only in real life situations but also in movies since they are a reflection of human's real life. There are at least two variables involved in the analysis of movies, i.e. linguistic and non-linguistic aspects. The linguistic aspects of the movie are related to the language itself. On the other hand, non-linguistic aspects are concerned with the setting of the movie- the time and the place. The time reveals the era when the language was used, whereas, the setting of place reveals the geographical area where the language was used.

In this research, the researcher only focuses on the linguistic aspects of the movie. The linguistic aspects of the movies include many points to consider. Politeness is only one of them. In analyzing and understanding the meaning of what the characters uttered in the conversations, there are some problems.

The first problem deals with the context of utterances. Context is the most important thing because the meaning of the utterances will be different if the context is different. People usually use language in different styles depending on the context of a communicative act in terms of subject matter, audience, occasion, shared experience, and the purpose of communication. Inappropriate style used in a context may cause a miscommunication between the speaker and the hearer. This movie is in the context of family talk. It involves adults and children who have a close relationship as family members.

The second problem is the politeness strategies involved in the communication. This problem becomes interesting since the characters are family members who have close relationship. They use a variety of politeness strategies in delivering their ideas in order to make an effective communication.

Considering the wide range of the approaches of politeness, the researcher limits the problems observed. The researcher only focuses on analyzing conversation among the main characters and the children who employed politeness strategies and the realization of each strategy proposed by Brown and Levinson.

In short, the research problems can be formulated as the two points below:

1. What are the types of politeness strategies employed by the main characters in *Nanny McPhee* movie?
2. How are politeness strategies realized in the utterances employed by the main characters in *Nanny McPhee* movie?

C. Research Objectives

In relation to the formulation of the problems, the objectives of the research are as follows:

1. to identify the types of politeness strategies employed by the main characters in *Nanny McPhee* movie, and
2. to describe the way politeness strategies are realized in the utterances employed by the main characters in *Nanny McPhee* movie.

D. Research Significance

The results of the research are expected to give contribution to the theoretical and practical uses of language.

1. Theoretically, the research findings are expected to enrich the comprehension and understanding of pragmatics learning, especially about politeness strategies in family context.

2. Practically the research findings will be useful for,

a. English Department

This research is expected to give an additional reference to the study of pragmatics, especially about politeness strategies in the context of family talk.

b. English Lecturers

This study is expected to contribute to the teaching of pragmatics, especially on politeness in the context of family talk. Lecturers can use the findings of this study as an additional resource in Pragmatics subject.

c. The students of English Department

This research can be used as another reference for the students of English Study Program who want to conduct research on pragmatics, particularly based on the theory of politeness strategies in family talk.

d. Other readers

This research hopefully gives a preview of politeness in the context of family discourse. To parents, this study can be used as a supplementary suggestion in

teaching and applying politeness in their family, especially to familiarize their children to be polite as early as possible.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Pragmatics

Many linguists propose various definitions of pragmatics. Yule (1998: 3) defines pragmatics as the study that concerns with the meaning communicated by a speaker (or writer) and interpreted by a listener (reader). This type of study necessarily involves the interpretation of what people mean in a particular context in which the context influences what they say is. It requires a consideration of how speakers organize what they want to say in with who they are talking to, where, when, and under what circumstances.

According to Griffith (2006: 1), pragmatics is about the use of utterances in context, about how people manage to convey more than what is literally encoded by the semantics of sentences. Pragmatics builds on what is semantically encoded in the language. That is the point which makes them different. Further he explains that semantics is the study of the “toolkit” for meaning, while pragmatics is concerned with the use of these tools in meaningful communication. Pragmatics is about the interaction of semantic knowledge with our knowledge of the world, taking into account contexts of use.

In conclusion, pragmatics is a study which is concerned with language and its users in a certain context. The users refer to both speaker and hearer. The meaning of

the utterances delivered by the speaker is not only confined to the meaning from the speaker but also the interpretation from the hearer. The contexts in which the conversation takes place also influence the interpretation of the meaning. Different context will lead different interpretation. Therefore, the scope of pragmatics is wide. It covers many other principles such as deixis, speech acts, presupposition, cooperative principles, conversational implicature, and politeness.

2. Power in Pragmatics

In any interaction, the concept of power always exists. Wilson in Mey (2009: 744) states that pragmatics is recognized as a branch of language study and in recent times the operationalization of power within, or through, the use of language in society has become a central concern of discourse analysis, sociolinguistics, and pragmatics.

Furthermore, he explains that the term 'power' is not always easily defined. Power can be ideological, economic, or cultural, for example, and within these confines, power can operate at a range of different levels: the social, individual, military, state-based, legal, and so on. Watts (2003: 276) defines power as the freedom of action to achieve one's goals, regardless of whether or not this involves the potential to impose one's will on others to carry out actions that are in one's interests.

But there is a general understanding that the operation of power is the ability to get an individual to behave or not to behave in a particular manner, such as the power of relationship which exists in the interaction among parents and children. Parents may order the children to behave or be quite. Ordering the children such as *Behave!* and *Be quiet!* are in the form of imperative and it can be performed by politeness strategies.

3. Politeness

a. Definition

According to Yule (1998: 60), politeness is defined as a way to show awareness of another person's public self-image. In line with Yule, Cruse (2006: 131) states that politeness is a matter of minimizing the negative effects of what one says on the feelings of others and maximizing the positive effects.

Watts (2003: 9) explains politeness as a thing that is not born with people. It is something people have to learn and be socialized into, and no generation has been of short teachers and handbooks on etiquette and "correct behavior" to help people acquire politeness skills. He also describes that Brown and Levinson view politeness as a complex system for softening face-threatening acts. They analyze politeness and say that in order to enter into social relationship, people have to acknowledge and show awareness of the face, the public self-image, the sense of self, and the addressee.

In pragmatics, politeness is concerned with “...ways in which the relational function in linguistic action is expressed” (Kasper in Barron, 2003: 15). In other words, it concerns how language is employed in a strategic way to achieve such aims as supporting or maintaining interpersonal relationships. Nevertheless, politeness not only indicates a pragmatics concept but also signifies a lay concept and a sociolinguistic concept. The lay concept of politeness relates to an appropriate social behavior and good respect of others. The etiquette book designed for different cultures is the one of its examples. In contrast, politeness as a sociolinguistic concept is concerned with obligatory signals of respect or familiarity, which derive from such characteristics as age, sex, family position and social position.

b. Brown and Levinson’s Theory of Politeness

1) Face

Central of many politeness approaches is the concept of ‘face’. Face in Brown and Levinson’s model is a theoretical construct which they claim they have taken from the work of Erving Goffman (Watts, 2003: 85). Goffman in Bousfield (2008: 33) defines face as being:

[...] the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. Face is an image of self delineated in terms of approved social attributes – albeit an image that others may share, as when a person makes a good showing for his profession or religion by making a good showing for himself.

Yule (1998: 60) defines face as a public self-image of a person. It refers to that emotional and social sense of self that everyone has and expects everyone else to recognize. In order to maintain harmonious interpersonal relationship and ensure successful social interaction, people should be aware of another one's face. According to Black (2006: 72), Brown and Levinson consider that 'face' has two aspects:

- a) **Negative face:** the right to get freedom of action and freedom from imposition.
- b) **Positive face:** the need to be appreciated by others, and to maintain a positive self-image.

For example, when someone asks to get a pen from someone else, if he/she applies negative face, he/she says "*Could you lend me a pen?*" In the other hands, if he/she wants to show his/her positive face, he/she can say "*How about letting me to use your pen?*"

In everyday conversation, it is often found a person expects that their public self-image will be respected or face wants. Yule (1998: 61) explains that if the speaker says something to lessen the possible threat from another's face, it is called a face saving act.

A face saving act which is oriented to the person's negative face– that will tend to show deference, emphasize the importance of the other's time or concerns, and even include an apology for the imposition or interruption– is called negative politeness. Whereas, a face saving act which is concerned with the person's positive

face– that will tend to show solidarity, emphasize that both speakers want the same thing, and they have a common goal– is called positive politeness (Yule, 1998:62).

2) Face-Threatening Act (FTA)

The utterances or actions to lessen the threat of another's face are called face saving act, while the threat that is given to another individual's self-image is called Face-Threatening Act or FTA (Yule, 1998: 61). This act avoids the freedom of actions (negative face) and states someone's wish to be wanted by others (positive face). In an attempt to avoid FTA's, the interlocutors use specific strategies to minimize the threat according to a rational assessment of the face risk to the participants.

3) Brown and Levinson's Politeness Strategies

In any society, there are several rules and principles that regulate how people speak and behave. Brown and Levinson offer a descriptive analysis of strategies used by the participants to maintain their respective faces in social interaction. In Bousfield (2008: 57-59), Brown and Levinson sum up human politeness behaviour in five strategies: *bald on record*, *positive politeness*, *negative politeness*, *off-record*, and *no FTA* strategy.

a) Bald-on Record

In this strategy, FTA is performed “[...] in the most direct, clear, unambiguous, and concise way possible” (Brown and Levinson in Bousfield, 2008: 57). To do so ‘baldly’ entails phrasing it in direct, honest terms with no attempt to soften the face-threatening trust. The *bald on-record* does nothing to minimize threats to the hearer's ‘face.’

Here, there is no attempt to acknowledge the hearer’s face wants. This type of strategy is commonly found in people who know each other very well, and who are very comfortable in their environments, such as a close friend and family. And in applying this strategy, someone can utilize its five sub-strategies. They are showing disagreement (criticism), giving suggestion/advice, requesting, warning; threatening, and using imperative form. Those five sub-strategies of bald-on record are showed in Table 1.

Table 1. Sub-strategies of Bald on-record

No.	Sub-strategies	Example
1.	Showing disagreement (criticism)	<i>No one makes your hair stronger.</i>
2.	Giving suggestion/advice	<i>Dress like a goddess and gods will flock to you!</i>
3.	Requesting	<i>Put your jacket away!</i>
4.	Warning; threatening	<i>Don't hide your body smell!</i>
5.	Using imperative form	<i>Go away!</i>

b) Positive Politeness

Positive face refers to every individual's basic desire for their public self-image that wants to be shown engagement, ratification, and appreciation from others—the want to be wanted. The FTA is performed utilizing strategies oriented towards the positive face threat to the hearer (Bousfield, 2008: 57). The *positive politeness* shows that the speaker recognizes the hearer has desire to be respected. It also confirms that the relationship is friendly and it expresses group reciprocity. This type of strategy is usually seen in the groups of friends or where the people in the social situation know each other fairly well.

Here, the threat to face is relatively low. It usually tries to minimize the distance between them by expressing friendly statement and solid interest in the hearer's needs. And according to Brown and Levinson in Bousfield (2008: 57), there are three strategies which are included in Positive politeness: claiming common ground, conveying that S and H are co-operators, and fulfilling H's want for some X. Further explanations are presented below.

Table 2. Sub-strategies of Positive politeness

No.	Sub-strategies	Example
1.	Claiming common ground a) Noticing, attending to H (his interests, wants, needs, goods)	<i>Jim, you're really good at solving computer problems. I wonder if you could just help me with a little formatting problem I've got.</i>

	<p>b) Exaggerating (interest, approval, sympathy with H)</p> <p>c) Intensifying interest to H</p> <p>d) Using in-group identity markers: in-group language or dialect, jargon, slang, contraction or ellipses</p> <p>e) Seeking agreement: safe topics, repetition</p> <p>f) Avoiding disagreement: token agreement, pseudo-agreement, white lies, hedging opinions</p> <p>g) Presupposing/raising/asserting common ground: gossip, small talk, point of view operations, presupposition manipulations</p> <p>h) Joking</p>	<p><i>Good old Jim. Just the man I wanted to see. I knew I'd find you here. Could you spare me a couple of minutes?</i></p> <p><i>You'll never guess what Fred told me last night. This is right up your street.</i></p> <p><i>Are you alright, Honey?</i></p> <p><i>I agree. Right. Manchester United played really badly last night, didn't they? D'you reckon you could give me a cigarette?</i></p> <p><i>Well, in a way, I suppose you are sort of right. But look at it like this. Why don't you...?</i></p> <p><i>People like me and you, Bill, don't like being pushed around like that, do we? Why don't you go and complain?</i></p> <p><i>A: Great summer we're having. It is only rained five times a week on average.</i></p> <p><i>B: Yeah, terrible, isn't it?</i></p> <p><i>A: Could I ask you for a favor?</i></p>
2.	<p>Conveying that S and H are co-operators</p> <p>a) Asserting or presupposing S's knowledge of and concerning for H's wants</p> <p>b) Offering, promising</p>	<p><i>I know you like marshmallows, so I've brought you home a whole box of them. I wonder if I could ask you for a favor...</i></p> <p><i>I'll take you out to dinner on Saturday, if you'll cook the dinner this evening.</i></p>

	c) Being optimistic d) Including both S and H in the activity e) Giving (or asking for) reasons f) Assuming or asserting reciprocity	<i>I know you're always glad to get a tip or two on gardening, Fred, so if I were you, I wouldn't cut your lawn back so short.</i> <i>I'm feeling really hungry. Let's stop for a bit.</i> <i>I think you've a bit too much drink, Jim. Why not stay at our place tonight.</i> <i>Dad, if you help me with my mathematics homework, I'll mow the lawn after school tomorrow.</i>
3.	Fulfilling H's want for some X a) Giving gifts to H (goods, sympathy, understanding, cooperation)	A: <i>Have a glass of malt whisky, Dick.</i> B: <i>Terrific! Thanks.</i> A: <i>Not at all. I wonder if I could confide in you for a minute or two.</i>

c) Negative Politeness

The *negative politeness* also recognizes the hearer's face. However, it also admits that the speaker is in some way imposing on the hearer. This is the most common and linguistically diverse strategy. Negatively polite constructions contain negative face by demonstrating distance and wariness. *Negative face* represents the want of every action to get freedom from impingement. Bousfield (2008: 57) states that the FTA in this strategy is performed utilising strategies oriented towards redressing the negative face threat to the hearer.

Here, the threat to face is relatively high. The *negative politeness* focuses on minimizing the imposition by attempting to soften it. The sub-strategies of *negative politeness* include being indirect, not presuming/assuming, not coercing H, communicating S's want to not impinge on H, and redressing other wants of H's (Brown and Levinson in Bousfield, 2008: 57-58).

Table 3. Sub-strategies of Negative politeness

No.	Sub-strategies	Example
1.	Being indirect a) Being conventionally indirect	<i>Could you tell me the time, please?</i>
2.	Not presuming/assuming a) Questioning, using hedge: hedge on illocutionary force, prosodic/kinesic hedges	<i>I wonder whether I could just sort of ask you a little question.</i>
3.	Not coercing H a) Being pessimistic b) Minimizing the imposition c) Giving deference	<i>If you had a little time to spare for me this afternoon, I'd like to talk about my paper. Could I talk to you for just a minute? Excuse me, officer. I think I might have parked in the wrong place.</i>
4.	Communicating S's want to not impinge on H a) Apologizing: admitting the impingement, indicating reluctance, giving overwhelming reasons, begging	<i>Sorry to bother you, but...</i>

	<p>forgiveness</p> <p>b) Impersonalizing S and H: using performatives, imperatives, impersonal verbs, passive and circumstantial voices, replacing the pronouns 'I' and 'you' by indefinites, pluralizing the 'I' and 'you' pronouns, using point-of-view distancing</p> <p>c) Stating the FTA as a general rule</p> <p>d) Nominalising</p>	<p>A: <i>That car's parked in a no-parking area.</i></p> <p>B: <i>It's mine, officer.</i></p> <p>A: <i>Well, it'll have to have a parking ticket.</i></p> <p><i>Parking on the double yellow lines is illegal, so I'm going to have to give you a fine.</i></p> <p><i>Participation in an illegal demonstration is punishable by law. Could I have your name and address, madam?</i></p>
5.	<p>Redressing other wants of H's</p> <p>a) Going on record as incurring a debt, or as not indebting H</p>	<p><i>If you could just sort out a problem I've got with my formatting, I'll buy you a beer at lunchtime.</i></p>

d) Off-record

Off-record (indirect) takes some of the pressure off of the speaker. Its utterances are indirect uses of language which precise meaning has to be interpreted. The FTA performs *off record*, typically through the deployment of an indirect illocutionary act which has more than one interpretation and, thus, allows for plausible deniability on the part of the speaker if the intended recipient takes offence at the face threat inherent in the utterance (Bousfield, 2008: 58).

Thus, if the speaker wants to do an FTA, in contrary, he/she wants to avoid the responsibility in doing it. He/she can do off-record and leave it up to the addressee to decide how to interpret it. The hearer cannot know with certainty that a hint has been broached; the speaker can credibly claim an alternative interpretation. Here, the threat to face is very high. Inviting conversational implicature and being vague or ambiguous are the sub-strategies of off-record. Table 4 shows the sub-strategies of this strategy.

Table 4. Sub-strategies of Off-record

No.	Sub-strategies	Example
1.	Inviting conversational implicatures: a) Giving hints b) Giving association rules c) Presupposing d) Understating e) Overstating f) Using tautologies g) Using contradictions h) Being ironic i) Using metaphors j) Using rhetorical questions	<i>It's cold here.</i> (Instead of <i>Shut the window!</i>) <i>Oh, God. I've got a headache again.</i> <i>I cleaned the home again today.</i> <i>The green hat is quite nice for you.</i> (<i>quite</i> means not so good) <i>I asked for a hundred times, but you never give me the answer.</i> <i>War is a war.</i> A: <i>Are you okay with him?</i> B: <i>Well, between yes and no.</i> <i>Yeah, Jim is a real genius.</i> (He'd just done many stupid things) <i>Harry is a real fish.</i> (He swims like a fish) <i>How many times do I should tell you?</i>

2.	Being vague or ambiguous: Violating the manner maxim: a) Being ambiguous b) Being vague c) Over-generalizing d) Displacing H e) Being incomplete, using ellipsis	<i>John is a pretty sharp.</i> <i>I'm going down the road for a bit.</i> (To the mini-market) <i>Mature people sometimes help do the dishes.</i> <i>A: Someone has to be responsible with this mess.</i> <i>B: You know who was having time with his friends tonight here.</i> (C, the one who was having time there, is close to A and B. A pretends that the FTA is addressed to B, but s/he hopes C will realize that the FTA is threaten to her/him) <i>Well, I'll just...</i>
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e) No FTA

The FTA, judged to be too threatening to the intended recipient, is, therefore, in the interests of social harmony, not performed (Bousfield, 2008: 59). Here, the speakers entirely avoid performing the FTA, perfectly avoiding threat to another's face. Speakers choose this strategy when they estimate the threat to another's face is extremely high.

For example, there is someone who wants to borrow a lawnmower from his neighbor. If he does not know his neighbor, he might decide to choose the negative pole of rational decision (not to do the FTA at all), which would logically result in

never borrowing the lawnmower at all. Of course, if he is desperate, he could secretly 'borrow' the lawnmower without asking and without the addressee knowing, but if this ever becomes known, it would constitute a very serious face-threatening act (Watts, 2003: 93)

In conclusion, Figure 1 is the diagram that shows the strategies chosen whether he/she does or does not do FTA to the hearer.

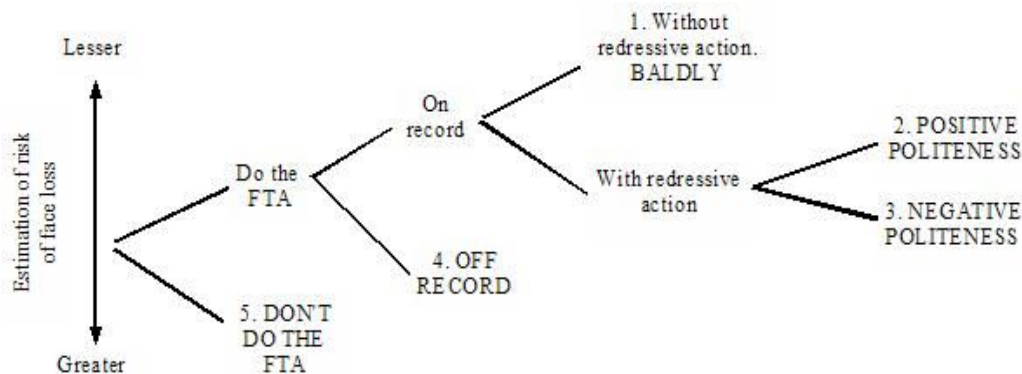


Figure 1. Possible strategies for doing FTA or not

4. Context of Situation

In this research, the researcher uses context of situation which is developed by Holmes (1995: 11-15). Context of situation contains social factors and social dimension. The first is social factors. Some social factors relate to the users of language or known as the 'participants'. Some other factors relate to the uses, known as 'setting' or it is also known as social context. It deals with the place where the conversation takes place and in what kind of situation both speakers and hearers are involved in. The next factor is the topic. In general, conversation will not happen if

there is no topic which is discussed. Even if the topic is not a very specific matter, it can make the conversation alive. Thus, 'topic' is the factor that deals with the thing which is being talked about by both the speaker and the hearer. The last factor is 'function'. It points out the reason why both the speaker and the hearer decide to talk about certain topics in certain settings.

The second context of situation is social dimension. Social dimension has four elements. The first dimension is 'social distance' scale. It is concerned with participants' relationship and deals with the solidarity. Both the speaker and the hearer are considered in high solidarity if they show an intimate relationship or know each other well, while they will be considered as having distance when they show the opposite state.

'Status' scale is the second dimension. This scale points the relevance of relative status in some linguistic choices. If someone is considered as superior, usually he/she is in high status, and then he/she needs to be respected. On the other hands, someone is considered as subordinate if he/she is in low status, so that he/she can be called by his/her first name. It can be found in the area of education, occupation, and social group status in the society.

Next is 'formality' scale. This scale is useful in assessing the influence of social setting or type of interaction in language choice. In formal transaction, the language will be used by the influence of formal setting. However, in the informal

transaction, informal language will be used. Degree of formality can also be affected by degree of social status and solidarity.

The last dimension is ‘function’. It has two scales: the referential and the affective function. Referential function comes with the quantity of the information brought by the speaker, and then it can be either highly informative or less informative. The affective function identifies the quality of the information brought by the speaker, so that the information can either highly affect the hearer or only give a little effect to the hearer.

5. Family Discourse

Family discourse is created by family members who have certain expectations and goals for particular interaction. During the interaction, they create, refute, and negotiate family roles. These roles are often based on each individual’s gender and position in the family, such as, the roles of mother, the roles of father, and also the roles of children.

Parents have responsibility in managing family interaction. Johnson (2007) in her research “The Co-Construction of Roles and Patterns of Interaction in Family Discourse” (http://www.academia.edu/1404480/The_Co-Construction_of_Roles_and_Patterns_of_Interaction_in_Family_Discourse) said that the parents look at the interaction among family members as a way to socialize the children, not only in polite talk practice but also for contributing relevant information to the interactions.

But sometimes, children are marginalized in family interaction since they are hierarchically below the parents in most decision-making processes. Although parents have more domination in family conversation, children need time and an opportunity to talk so that both parents/adults and children can achieve positive interaction. An awareness of positive adult-child interaction should be part of any effort to promote children's communication development.

Laforest in Mey (2009: 263-264) states that work on family discourse means reconsidering some important issues in pragmatics. The first is the socialization of children. The family is the matrix of socialization and of the identity constitution. As a result, family interactions offer an ideal means for observing processes involved in the acquisition of pragmatic competencies and the transmission of social and cultural values.

The second is Politeness. In the models of politeness (especially Brown and Levinson), face-threatening acts (FTAs) are classified based on how directly or indirectly they are carried out, and the greatest politeness is associated with the greatest degree of indirection. In family conversations, nagging, insults, complaints, and other FTAs occur frequently in a direct form. But, the direct form of the act does not indicate impoliteness. By documenting how FTAs occur in the context of relationship, works on family discourse can identify the scope of norms that some consider universal in terms of politeness.

6. *Nanny McPhee* Movie

a. Summary

Nanny McPhee is a 2005 British fantasy film directed by Kirk Jones. It is also categorized as family comedy film. The film stars are Emma Thompson as Nanny McPhee, Colin Firth as Cedric Brown, Kelly McDonald as Evangeline, Thomas

Sangster as Simon Brown, etc.

Emma Thompson also scripted the film, which is adapted from Christianna Brand's *Nurse Matilda* books. And at 2006 *Nanny McPhee* was awarded as Woman Film Critics Circle in the category of Best Live Action Family Film.

The story was set sometime in late Victorian/early Edwardian England, in a small village on the



Figure 2. *Nanny McPhee* movie poster

edge of London (www.cinemareview.com/production.asp?prodid=3290). It told about a widower Cedric Brown who would lose his household and seven children unless he got married within the month. Great-Aunt Lady Adelaide Stitch would withdraw their monthly allowance. The children (Simon, Tora, Lily, Eric, Sebastian, Chrissy and baby Aggie) viewed his lack of time for them as lack of love. The

scullery maid Evangeline loved them, but Eric considered that she was paid to love them and told her that stepmothers were always evil.

They frightened many nannies in record speed. The seventeenth nanny, Nanny Whetstone who was the strictest, the toughest, and the most fearless nanny in all the land, was successfully chased away by the children. There were no more nannies in the nanny agency that could be hired by Mr. Brown. For that reason, he punished them to go bed without supper. The punishment made the children hungry and angry. So, they scared the cook, Mrs. Blatherwick, and destroyed the kitchen.

When they created a chaos in the kitchen, Nanny McPhee arrived at the Browns' house. She introduced herself as a government nanny, so no payment was required. The Browns were shocked when they meet Nanny McPhee, the new nanny as she had a rather alarming appearance— an enormous bulbous nose, hairy wart on face, an unsightly snaggle-tooth, and a single repulsive eyebrow. And she used a magic staff thumps in giving some punishment to convince her charges learning their lessons. The punishment started with chaos in the kitchen, and then humorous tricks arose.

Aunt Adelaide came to tea in Cedric's house, so the children dressed in their best clothes as Mr. Brown's request. Irritating by the aunt's coming and hearing that she wanted to adopt one of his children, the children made a plan to fool the aunt by clothing the donkey and pig. However, a girl of the Browns still had to become the

volunteer for adoption. Simon remembered that Evangeline had desire to educate herself. Then, she followed Aunt Adelaide in Stitch Manor.

Since the aunt coming, Mr. Brown still had to get marriage within a month. Feeling like no other choice, he invited the thrice-widowed Selma Quickly coming to his house. The children did not want her to be their new mother. So like what they had done to the nannies and Aunt Adelaide before, they did some tricks to fool Mrs. Quickly that they could destroy their father's plan. Lastly, they could break his father's plan.

Mr. Brown told his children that their togetherness depends on imminent marriage. He never told the children about their aunt's warning before. Realizing their guilty, the children asked for apologize and attracted Mr. Quickly with Adelaide's position and wealth so that she wanted to get marry with their father.

On the day of the wedding, Selma began to show her cruelty by breaking baby Aggie's rattle from their beloved mother. No matter what would happen, the children tried to upset the marriage. They pretended that there were bees' attack in the wedding place because of Selma's flowered dress. Then, chaotic food riot actually broke the wedding. Being annoyed of the chaos and the naughtiness of the children, Selma ended their relationship and canceled the marriage.

Nevertheless Cedric persisted on a must of having marriage. Like never running out of tricks, the children chose Evangeline to be their new mother. Cedric and Evangeline, truly, loved each other. Even the empty pink chair, that Cedric

always addressed as if his wife still sat there, appeared to approve their marriage. So, the wedding was held again with Evangeline as the bride.

Nanny covered and cleaned the mess with lightly falling snowflakes, at the same time dressing everyone in bridal white, fulfilling Blatherwick's earlier declarations "It'll be snowing in August before this family is straightened out". As the children learned lessons, Nanny's disfigurements melted away, from heavysset hag to young beauty. And because of the presence of new mother that the Browns needed, Nanny McPhee had to go. They no longer needed her, even though they wanted her. As the way she worked that she mentioned in the first meeting with the Browns; "When you need me, but do not want me, then I must stay. When you want me, but no longer need me, then I have to go."

b. Children and Education in Victorian Age

Victorian Age was happened during the reign of Queen Victoria (1837- 1901) and was a time of enormous change in Britain. In 1837, most people lived in villages and worked on the land. By 1901, most of them lived in towns and worked in offices, shops, and factories (<http://www.english.uwosh.edu/roth/VictorianEngland.htm>).

Smith (2011), in "A Victorian Education: A Brief History" (<http://www.logicmgmt.com/1876/educate.htm>), explains that in early Victorian England, children were educated in many different ways depending on their sex and their parents' financial situation, social class, religion, and values. However, most of

them never went to school at all and grew up unable to read or write. Instead they were sent out to work to earn money for their families. Only the upper and middle class children went to school although, these ones were not many. Children from rich families were taught at home by a governess until they were 10 years old. Once a boy turned ten, he went away to Public schools like Eton or Harrow. Eton is a big school near London in front of Windsor.

Girls didn't have the same education as boys. They learned to become good wives and good mothers. There were very few schools available for girls, however, until near the end of the Victorian time. Wealthy girls were mostly educated at home. Most poor children did not go to day school, but earlier, Robert Raikes had started a system of education based in churches, the Sunday School. And by 1831, 1.250.000 children went to lessons in this way. That was about a quarter of the population at the time (www.victorianschool.co.uk/schoolday.html).

The Victorians soon realized that it was important for people to be able to read and write and education became more important. According to <http://college.saintebarbe.pagespro-orange.fr/victoria/children.htm>, the Church of England became active in the field and erected 'National Schools' which taught children 3Rs; Reading, wRiting, and aRithmetic. Most schools also included the 4th R; Religion.

For the further explanation about education in Victorian Age, Barrow, in "Schools during the Victorian Times" (<http://resources.woodlands-junior.kent.sch.uk/>

homework/victorians/children/schools.htm), summarizes the following points to give the description of important dates which have to be noted:

- 1) In 1833, the government awarded grants of money to schools. Not everyone who ran the schools was able to read themselves so the standard of education was not very good.
- 2) In 1844, Parliament passed a law requiring children working in factories is given six-half-days schooling every week. 'Ragged Schools' were set up to provide free basic education for orphans and very poor children.
- 3) In 1870, Parliament passed the Forster's Education Act, requiring all parts of Britain to provide schools to children aged 5 to 12. However, not all these schools were free so many could not afford the 'school's pence' each week. As it was not mandatory to attend school many children still didn't go to school. They worked and earned money for the family instead.

B. Previous Research Findings

Research dealing with pragmatics especially politeness strategies and politeness principles has been conducted several times. Since the meanings of them are based on the context, the findings of every research are different from one to another.

One of those research focusing on politeness was conducted by Intan Permana Sukma (2009) entitled “Politeness Strategy in Intercultural Communication Reflected

in Edward Zwick's *The Last Samurai*." It has three findings: 1) The characters in *The Last Samurai* applied four strategies of politeness when they have intercultural communication in which there are different tendencies of each cultures– Americans tend to use negative politeness, Japanese and British people tend to use positive politeness; 2) Among the six politeness maxims underlying those politeness strategies, approbation maxim is mostly used by all cultures involved in; 3) The most frequently emerged socio-cultural factors influencing the preference of each character of *The Last Samurai* in applying certain politeness strategy in intercultural communication are divided into two main factors– social factors (social elements and social dimension) and cultural factors (cultural elements and cultural dimension).

Another analysis of politeness strategies is "A Pragmatic Analysis of Politeness Features in *Revolutionary Road*" which was conducted by Talitha Yuniawati (2012). Her research had two objectives: to describe the types of politeness strategies applied by the main characters in the movie based on Brown and Levinson's theory and to illustrate the politeness principles underlying the preference of the movie's main characters in choosing a certain politeness strategies based on Leech's theory. The result of the research was that in the application of the strategies, the main characters mostly applied positive politeness strategy compared to other strategies. And the next result showed that in the application of maxims, approbation maxim was mostly applied in their utterances.

A research journal entitled “A Study into Politeness Strategies and Politeness Markers in Advertisements as Persuasive Tools” by Reza Pishghadam and Safoora Navari (2012) from Ferdowsi University of Mashhad, Iran, is also used as the reference of this research. This study aims at comparing and contrasting the linguistic politeness strategies which are employed by Iranian and English advertisers in their print advertisements. It employs the theory of politeness strategies proposed by Brown and Levinson.

The first and second research combined the two theories of politeness: politeness strategies proposed by Brown and Levinson, and politeness maxims or politeness principles proposed by Leech. On the other hands, the last research only focused in the theory of politeness strategies by Brown and Levinson.

Similar with the third previous study, in this research the researcher only analyzes the politeness strategies. She analyzes the use of politeness strategies and the way politeness strategies are realized in the utterances employed by the main characters in *Nanny McPhee* movie. She used Brown and Levinson’s theory to observe the politeness strategies in the movie.

The differences between this research and the previous research are the object of the research and the context of utterances. The researcher uses *Nanny McPhee* movie as the object of study and the context is family discourse. She also limits the dialogues which are committed by the main character. She only collects the dialogues among the main characters and the children in this movie. Besides, this movie sets in

a family life since the context is family discourse, and also takes place in late Victorian Era. The different object, context, setting, and limitation in the research will present different findings that lead to different result.

C. Conceptual Framework

This research uses pragmatic approach since the researcher studies language use. The language used by the people consists of utterances that most of them mean more than what people say. This research also discusses how the people use language in their communication as determined by the condition of the society. Those are the reasons why the researcher applies pragmatic as the approach.

The researcher chooses *Nanny McPhee* movie as the main source of data in the research. According to the research focus, the topic of the research is concerned with the kinds of politeness strategies to deliver the speaker's intention to the hearer using language. The researcher classifies all data based on Brown and Levinson's theory in analyzing the politeness strategies used by the characters. The classifications of politeness strategies are bald-on record, positive politeness, negative politeness, off-record (indirect), and no FTA. The researcher only analyzes four politeness strategies (bald-on record, positive politeness, negative politeness, and off-record) since in the interest of social harmony *no FTA* strategy is not performed.

Further, the researcher observes not only the types of politeness strategies but also the way politeness strategies is realized in the utterances employed by the main

characters. It is expressed by the sub-strategies of each politeness strategies: Bald-on record (Showing disagreement, Giving suggestion/advice, Requesting, Warning, and Using imperative form), Positive politeness (Claiming common ground, Conveying that S & H are co-operators, and Fulfilling H's want for some X), Negative politeness (Being indirect, Not presuming/assuming, Not coercing H, Communicating S's want to not impinge on H, and Redressing other wants H's), and Off-record (Inviting conversational implicature and Being vague/ambiguous).

Finally, an analytical construct diagram is drawn to outline the theories used in this research, which is shown on the following page.

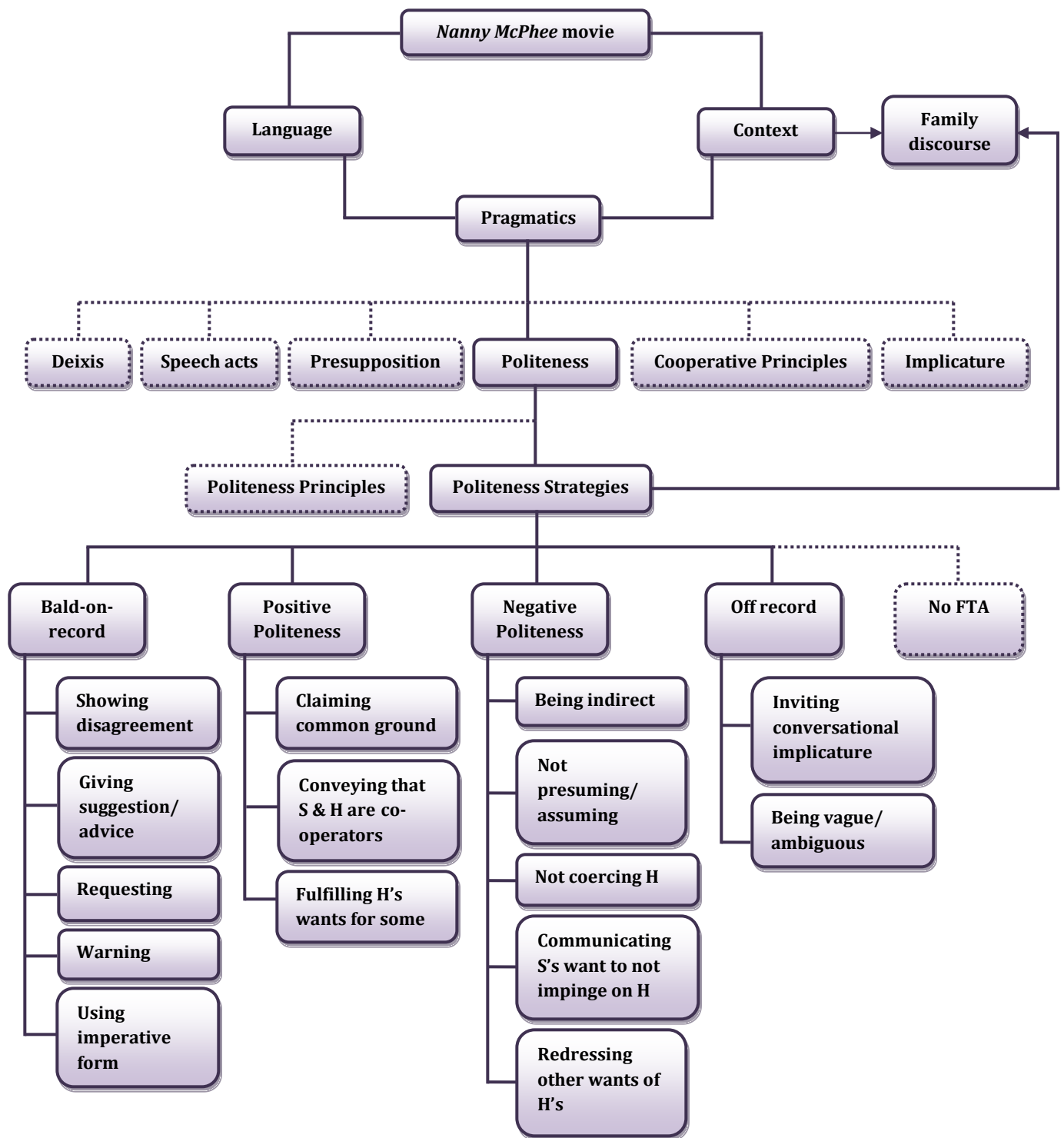


Figure 3. Analytical Construct

CHAPTER III

RESEARCH METHODS

A. Research Type

This research employed descriptive qualitative approach. According to Bodgan and Biklen (1982: 39-48), a qualitative approach is a research bringing about the descriptive data in the written and oral form data from the subjects of the research being investigated. It is concerned with providing the description of the phenomena which occur naturally without any intervention of an experiment treatment. Krathwohl in Wiersma (1995: 12) states that qualitative research is a research which describes phenomena in words instead of numbers or measures. Thus, the data and analysis in this research were in the descriptive forms. And the collected data are in the form of words instead of frequency of data (Moleong, 2001: 6). Then the conclusion was made without making generalization.

B. Data and Source of Data

The data of the research were dialogues among the main characters and the children in which utterances containing politeness strategies were used by the main characters in the movie were found. Meanwhile, the source of the data was the script of *Nanny McPhee* which was retrieved from http://www.script-orama.com/movie_scripts/n/nanny-mcphee-script-transcript-emma.html.

C. Research Instruments

In this research, the primary instrument was the researcher herself. As it is stated in Bogdan and Biklen (1982: 27) that qualitative research has natural setting as the direct source of data where the researcher becomes the key instrument. The researcher takes a role as the designer, data collector, data analyst, data interpreter, and the reporter of the research findings (Moleong, 2001: 121). In this research, the researcher was the key (main) instrument of the research since she was the one who could lead the process from the raw data collected to the conclusion made.

And as the secondary instrument, the researcher used tables or data sheets to note the data which were related to the objectives of the study. The data sheets were used to help the researcher in the process of identification and analysis of the data.

D. Data Collection

A variety of collecting data techniques is used by qualitative researcher to answer the research questions. In this research, the researcher uses not-taking technique in collecting the data. Then, the data were collected by conducting several steps.

1. The movie was watched carefully and comprehensively in order to find the appropriate information needed for answering the research objectives.

2. While the movie was watched, the script was also read to re-check the accuracy of the script.
3. The dialogues consisting politeness strategies were interpreted and identified.
4. The data were transferred into the data sheets.

The format of the data sheet is shown in Table 5.

Table 5. Data sheet of Politeness Strategies in *Nanny McPhee*

Code	Data	Context	PS																Explanation
			BR					PP			NP					OR			
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
PART II. AT CHILDREN'S PLAYROOM																			
CB/P.II/01	CEDRIC BROWN: "Children, where is Aggy?" [baby gurgles happily]	Nanny Whetstone presumes that they eat the baby Aggy. She tells Mr. Brown about what they have done to the baby. Getting report from the nanny, he goes home directly. He goes upstairs to the children playing room. Then he asks his children where the baby is. The children just ignore him and still persist on their eating.						√											Before Mr. Brown delivers the FTA by asking the children where the baby is, he uses in-group identity marker <i>children</i> . The marker <i>children</i> refers to all of his children; in this case, except Aggy. He uses it in order to soften the FTA.

Notes : XX/P.I/01

- Name of the character
- Part of the movie
- Number of the data

PS : Politeness Strategies	h : Fulfilling H's want for some X
BR : Bald-on-record	i : Being indirect
PP : Positive Politeness	j : Not presuming/assuming
NP : Negative Politeness	k : Not coercing H
OR : Off-record	l : Communicating S's want to not impinge on H
a : Showing disagreement	m : Redressing other wants H's
b : Giving suggestion/advice	n : Inviting conversational implicature
c : Requesting	o : Being vague/ambiguous
d : Warning; threatening	CB : Cedric Brown
e : Using imperative form	NN : Nanny McPhee
f : Claiming common ground	
g : Conveying that S & H are co-operators	

E. Data Analysis

After the data were collected and selected, they were analyzed. Data analysis is a process of organizing and classifying the data into a pattern category and basic of analysis in order to find a theme and to formulate working hypothesis as the data suggest (Moleong, 2001: 103).

In analyzing the collected data, the researcher employed a referential method in which the data were analyzed based on the theory explored. Then, the data analysis in this research consisted of several steps.

1. The data containing politeness strategies were identified.
2. The data were classified based on types of politeness strategies and how these strategies were realized.
3. The data were observed then trustworthiness was applied by consulting the data to the consultants to support the data analysis.

4. The data were described and interpreted in order to answer the research problems.
5. Conclusions were reported.

F. Trustworthiness

Trustworthiness was a term proposed by Lincoln and Guba. They set four criteria to determine the trustworthiness of qualitative research: conformability, credibility, dependability, and transferability (Moleong, 2001: 173).

Conformability is a measure of how well the inquiry's findings are supported by the data collected. Credibility is an evaluation of whether or not the research findings represent a "credible" conceptual interpretation of the data drawn from the participants' original data. Dependability is an assessment of the quality of the integrated processes of data collection, data analysis, and theory generation. Transferability is the degree to which the findings of an inquiry can apply or transfer beyond the project.

Meanwhile, this research applied credibility to determine the trustworthiness of the data. Then, the trustworthiness of the data of this research was achieved through triangulation techniques. Basically, there are four main types of triangulation: by sources, by methods, by researchers, and by theories. In this research, by observers and theories triangulations were used.

To achieve the credibility of data, the researcher used theories to analyze the data. Then, she discussed the findings with her peer reviewers to support the data

triangulation. Additionally, the researcher also checked the data from the point of view of her first consultant, Titik Sudartinah, M.A, and the second consultant, Paulus Kurnianta, M.Hum to examine the data, to give review in the findings, and also to give advice considering the accuracy of the research.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the results of the research. As mentioned in Chapter I, the goals of this research are explaining the types of politeness strategies and the way those strategies are realized in the utterances employed by the main characters in *Nanny McPhee* movie. The data analysis was carried out based on the method described in Chapter III.

Moreover, this chapter describes thoroughly the results of this study through the two main sections. They are findings and discussions. In findings section, the data gained through this research are presented. Then, in the discussion section, the findings are discussed.

A. Findings

Politeness is one of the central concepts in pragmatics. Politeness strategy includes someone's basic knowledge about norms and beliefs he/she learns from his/her culture. Different cultures have different ways of expressing consideration for other. Thus, every culture has its own ways or strategies of showing politeness to others.

In this research, the researcher also applies her own perspective and basic knowledge to judge the politeness strategies employed by the main characters when having conversation with the children and the way those strategies are realized in

Nanny McPhee movie. This research attempts to describe those strategies and in the findings section, the researcher shows the results of the data analysis. Then the frequency of occurrence of those strategies is described in Table 6.

Table 6. Politeness Strategies and its Realization Employed by the Main Characters in *Nanny McPhee* Movie

No.	Politeness Strategy	The Realization	Frequency
1.	Bald-on Record	a. Showing Disagreement	5
		b. Giving Suggestion/Advice	4
		c. Requesting	4
		d. Warning/Threatening	11
		e. Using Imperative Form	7
	Sub-total 1		31
2.	Positive Politeness	a. Claiming Common Ground	25
		b. Conveying that S & H are Cooperators	17
		c. Fulfilling H's wants for some X	4
	Sub-total 2		46
3.	Negative Politeness	a. Being Indirect	2
		b. Not Presuming/Assuming	3
		c. Not Coercing H	4
		d. Communicating S's want to not Impinge on H	4
		e. Redressing other wants of H's	2
	Sub-total 3		15
4.	Off-Record	a. Inviting Conversational Implicature	8
		b. Being Vague/Ambiguous	4
	Sub-total 4		12
TOTAL			104

Table 6 presents the occurrences of politeness strategies and the way those strategies are realized by *Nanny McPhee*'s main characters, Cedric Brown and Nanny McPhee. From the table, there are 104 occurrences of politeness in the 72 dialogues among the main characters and the children. Among the four strategies, positive politeness strategy has the most occurrences. It shows that the main characters prefer employing positive politeness strategy to other strategies in their utterances. As it is seen, positive politeness is applied in as many as 46 times by the main characters. It is followed by bald-on-record strategy which is applied in as many as 31 times and negative politeness strategy which is applied in as many as 15 times out of 104. On the other hand, Off-record strategy is the least strategy applied by the main characters. It occurs 12 times out of 104.

Further, as it is illustrated in the previous explanation that the positive politeness is the most applied by the main characters, the occurrences of its sub-strategies also have the largest rank. Claiming common ground, which is the sub-strategy of positive politeness, is in the first position with 25 times out of 104 total occurrences. The second place is still the sub-strategy of positive politeness. Conveying that S & H are Cooperators occurs 17 times out of the whole occurrences. As the next level, there is the sub-strategy of Bald-on-record, Warning/ Threatening, with 11 occurrences out of 104 total data.

They are followed by the other sub-strategies which are applied in less-than 10 times. There are Inviting Conversational Implicature, the sub-strategy of Off-

record, which has 8 times of occurrence; Using Imperative Form, the sub-strategy of Bald-on-record, which occurs 7 times; and, Showing Disagreement, the sub-strategy of Bald-on-record as well, which appears 5 times occurrences out of 104.

Then, Giving Suggestion and Requesting (the sub-strategies of Bald-on-record), Fulfilling H's want for some X (the sub-strategy of positive politeness), Not Coercing H and Communicating S's want to not impinge on H (the sub-strategies of negative politeness), and Being Vague/Ambiguous have the same occurrences. They are applied as many as 4 times from the whole occurrences. And the last are the least occurrences. They are Being Indirect, Not Presuming/Assuming, and Redressing other wants of H's in which all of them are the sub-strategies of negative politeness. Not Presuming/Assuming occurs 3 times out of 104 total occurrences. While Being Indirect and Redressing other wants of H's have only 2 occurrences from the whole data.

B. Discussion

In the findings section, the researcher presents the results of the research briefly, while in this section, she gives deep explanations of these results. This section is divided into two parts. The first part presents the discussion of the types of politeness strategies employed by the main characters in *Nanny McPhee* movie, and the second one presents the discussion of the realizations of politeness strategies in

the utterances employed by the main characters in *Nanny McPhee* movie. Then, to support the discussion, some excerpts of the movie script are presented.

1. Types of Politeness Strategies Employed by the Main Characters in *Nanny McPhee* Movie

a. Bald-on Record

Bald-on record strategy is commonly found in people who know each other very well and very comfortable in their environment, such as between close friends and families. Since *Nanny McPhee* movie is a family movie, this type of strategy emerges in a large number in the second position. The main characters, who are the father (Cedric Brown) and the nanny (Nanny McPhee) of the Browns' family, know the children very well because they often have interactions with them.

This type of strategy is performed directly, clearly and unambiguously. The dialogue in extract 1 contains the example of this strategy employed by Cedric Brown.

Extract 1

Sebastian : "Before supper?"
Cedric Brown : "**Without supper.**"

(CB/P.VIII/07)

The situation in extract 1 happens in the children's playroom. Mr. Brown comes from nanny agency. He wants to hire a new nanny because the last nanny, Nanny Wheatstone, has just resigned from her job. However, he finds that there are no more nannies to be hired. He knows well that his children are behind this trouble. It makes Mr. Brown mad with them so he wants to punish them to go to bed

immediately. For that reason, he performs his FTA directly and clearly when Sebastian clarifies that go to bed immediately means they have to go to bed before supper. Then, he baldly warns them by emphasizing his utterance that before supper also indicates having no supper.

Another example of bald-on record also appears in extract 2. This dialogue happens in the kitchen when the children get the cook and destroy it. This is the dialogue between Nanny McPhee and Simon, the oldest child.

Extract 2

Simon : "Come on, whoever you are! Let's stop this and go to bed!"
 Nanny McPhee : "Say "please"."
 Simon : "I never say "please"."

(NN/P.XX/09)

It is the first time that Nanny McPhee meets the Browns' children. Although she has just met them, she directly realizes their naughtiness. She tries to minimize the imposition to the children when asking them to stop what they are doing (by softening the FTA in her utterance before; "*Then listen carefully and try to hear this. Stop what you are doing, put the kitchen to rights and go upstairs to bed. Did you hear what I said?*") but they refuse. Moreover, they decide to play in the kitchen all night long. She grants their wants by banging her magic cane that makes them unable to stop the chaos till they nearly get the cook blown up and Aggy boiled. Simon asks Nanny McPhee to stop the magic, and then they will go to bed. She says that if they want the magic stops, they have to ask her politely by saying *please*. Nevertheless, Simon declares that he never says *please*. Admitting Simon's stubbornness, she uses

an imperative form to directly ask all children to say *please*, without attempting to minimize the threat.

In the next example, Nanny McPhee expresses her unambiguous speech about her disagreement. The dialogue takes place in Nanny McPhee's room and also happens between Simon and her. Simon comes to her to ask for her help in getting rid of the woman who will come to tea to their house. Simon thinks that Nanny McPhee is in the children's side because she saved Chrissie. However, she disagrees with his statement. She does not attempt to soften the threat to his face. Then, she clearly conveys her disagreement by saying "*You saved Chrissie, and I do not take sides*" which is in contrast with Simon's "*You saved Chrissie. And so...You're on our side.*" This is illustrated in extract 3.

Extract 3

Simon	: "Er...We need you to, erm...I mean...you saved Chrissie. And so...You're on our side, is what I mean. Aren't you?"
Nanny McPhee	: "You saved Chrissie, and I do not take sides." (NN/P.LII/52)

b. Positive Politeness

Like bald-on record strategy, positive politeness is also usually seen in the groups of people in which they, in social situation, know each other fairly well. It tends to show solidarity between the speaker and the hearer. Positive politeness is the most frequent type among all strategies. It means that Mr. Brown and Nanny McPhee prefer to apply positive politeness when having communication with the children.

The preference in applying this strategy is closely related to the relationship among the main characters and the children. As it is seen in *Nanny McPhee* movie which happens in the context of family discourse, the main characters and the children have close and friendly relationship. Here are some excerpts of the movie script which content positive politeness strategy.

Extract 4

Cedric Brown : “**Well, you seem intent on distressing me...Er...don't do that, darling, please. That's my sore bit**”
[Chrissie holds her father's leg]

(CB/P.VIII/05)

Extract 4 happens in the children playroom. Mr. Brown has just come from nanny agency to hire a new nanny, but he cannot do that since he hired many nannies. In this dialogue, he uses several ways in showing his positive politeness.

Mr. Brown wants to be respected by the children. He uses *well* as the hedges in his utterance: “**Well, you seem intent on distressing me.**” It also illustrates that Mr. Brown in the way of presupposing to the children. He assumes that they seem intently on distressing him by this trouble. Then, he displays solidarity between Chrissie and him as well since both he and Chrissie are included in the same group. They are the members of Browns' family in which he is the father and Chrissie is his daughter. He wants to show the close relationship between them when asks Chrissie not to hold his sore leg. The marker *darling* is used by him to address his little daughter Chrissie. He uses *darling* to soften the FTA *don't do that* at her.

Furthermore, in the last utterance of this dialogue, Mr. Brown also states the reason why he forbids Chrissie to hold his leg when he walks. The FTA is performed by the utterance “*don't do that, darling, please*” and “*that's my sore bit*” implies his reason.

The next example is shown in the dialogue in extract 5. It takes place when Nanny McPhee and the children are having time in the beach. She tells them that there is someone named Mrs. Quickly who will come for tea to their house the day after. The children can guess what the nanny means by a woman's coming to their house; she will be a stepmother in the house. While playing kite, Sebastian calls Nanny McPhee in order to ask her something.

Extract 5

Sebastian : “Nanny McPhee?”
Nanny McPhee : “**Yes, sweetheart?**”

(NN/P.L/40)

In this dialogue, she tries to minimize the distance between Sebastian and her. She expresses her solid attention to Sebastian's need of calling her name. He wants to ask him for something. And she knows that he wants his call is responded by her. So to show her deep attention to him, she gives him good understanding by replying “*Yes, sweetheart?*” in interrogative form. It means that she cares a lot to him. It can also be interpreted that she does not only satisfy his calling but she also implies to say “*Yes, sweetheart. What's happened?*”

Positive politeness is concerned with the person's positive face which tends to emphasize that both speakers want the same thing. Its illustration can be seen in

extract 6. This dialogue happens in the children's room. The children fix up what they have done to Mr. Quickly by asking for her forgiveness then telling her that their father has good intention to marry her. This dialogue shows that Mr. Brown and the children have the same intention. They want to keep their togetherness. Although Mr. Brown is not really happy with the marriage neither are the children, saving the family togetherness is the most important. He emphasizes that being together is what the most important matter by using tag question *isn't it* in the utterance "*That's what matters most.*"

Extract 6

Cedric Brown : **"At least this way, we'll all be together. That's what matters most, isn't it?"** Hm? I promise I'll never hide anything that affects us from you again. I see you're more than capable of understanding it."

[Children keep in silence and listen to him]

(CB/P.LIX/62)

c. Negative Politeness

Negative politeness focuses on minimizing the imposition to the hearer. Someone may use several ways in applying negative politeness to the others, such as being pessimistic and apologizing. Like what Cedric Brown applies in the excerpt in extract 7. This dialogue happens in the children's room. Mr. Brown begins to explain to his children about the factual condition of the family after he finds that his last chance to save the Browns is lost. He underlines that it is not only his last chance but also theirs. Then Mr. Brown explains it by describing what will happen to them if the money or allowance from the Aunt stops. Mr. Brown tries to minimize the imposition

to the children by showing his pessimism in his utterance “*I don't know how many of you will be allowed to stay together,*” in which the phrase *I don't know* illustrates his pessimism. Then he also asks for apology to his children because he has failed them.

Extract 7

Simon : “Ours?”
 Cedric Brown : “When the money stops, the house will be taken. Some of you will perhaps be put into the workhouse. Some will be put into the care...into the care of others. **I don't know how many of you will be allowed to stay together. I'm sorry to have failed you, children.** You deserve so much better.”

(CB/P.LV/57)

Another example of apologizing is also appears in extract 8. It happens when Nanny McPhee comes to the children's bedroom to wake them up, but they refuse it. They still want to stay in bed by pretending to be ill. They get dressed as if they get measles.

Extract 8

Eric : “[coughs] We can't get up. We're ill.”
 Chrissie : “Colds in our doses.”
 Sebastian : “And kemperakurk.”
 Simon : “We think it bight be the beasles.”
 Aggy : “Got measig.”
 Nanny McPhee : “Good heavens. Then there is of course no question of your getting up. **I'm very sorry to have to tell you all that you'll have to stay in bed.**”

(NN/P.XXVI/18)

Nanny McPhee recognizes that the children try to impose her to let them stay in bed. Then she also imposes the children to feel the consequence of their naughtiness. Nanny McPhee makes them truly stay in bed and get measles with her magic cane. In the utterance “*I'm very sorry to have to tell you all that you'll have to*

stay in bed,” she includes an apology of her imposition to them. She is very sorry to have to tell them that they have to stay in bed. She does that strategy to minimize the imposition to the children.

In minimizing the imposition, the speaker attempts to soften the FTA to the hearer. He/she may convey his/her message in the form of interrogative utterances. Interrogative in English language is usually used to ask for something or to make a question. It also has two types: *yes/no* question and *w-h* question. Then the illustration of using interrogative form can be seen in extract 9.

Extract 9

Nanny McPhee : “Then listen carefully and try to hear this. Stop what you are doing, put the kitchen to rights and go upstairs to bed. **Did you hear what I said?**”
 Simon : “I’ve just had an idea. Why don’t we play here in the kitchen all night long?”

(NN/P.XX/08)

It is the first time Nanny McPhee comes to the Browns’ house and introduces herself to the children. This conversation takes place in the kitchen. She finds that the children get the cook and destroy it. For that reason, she asks them to stop the chaos. Moreover, they decide to play in the kitchen all night long. In asking them to stop the mess, she makes a direct request to the children. Then to minimize the imposition to them, she uses interrogative utterance “*Did you hear what I said?*” after her direct request.

d. Off-Record

The result of this research presents that off-record strategy has the lowest frequency. It happens since, in this research, the collected data are only the utterances employed by the main characters, who both of them are adults, when having conversation with the children. Off-record strategy employs indirect uses of language which has more than one interpretation. It signifies that when the speaker tends to use this type of strategy, he/she can do it indirectly and leaves up his/her utterance to how the hearer decides to interpret it.

And having conversation with the children will be much better if the adults apply clear and unambiguous way in delivering their intention. It makes the children easily understand what they want to convey. So, the miscommunication of their conversation will be avoided.

Although it is the least strategy which appears, the main characters employ it in some of their dialogues with the children. It is employed as many as 12 times out of the whole data. Some of those evidences will be discussed in the following three extracts.

Extract 10

Cedric Brown : **“She's gone. The only person in the whole world who stands between all of us and total ruin...and she's gone.”**
 Sebastian : “What's ruin?”

(CB/P.LV/55)

This is the day when the children successfully get rid of the woman named Mrs. Quickly. Mr. Brown comes to the children bedroom and suddenly says “*She's*

gone. The only person in the whole world who stands between all of us and total ruin...and she's gone." He gives some overstatements in his utterances. He exaggerates that she is gone by saying it twice and then he also says that she is the only person in the whole world who stands between all of them and total ruin.

The utterance *she is gone* can be easily understood by the children. They can simply infer that someone who is gone is Mrs. Quickly. However, in his utterance "*The only person in the whole world who stands between all of us and total ruin...and she's gone,*" the children cannot easily know what their father broaches because he does not explain anything about the factual condition of the family before.

Being indirect in Off-record politeness strategy also means that the speaker tends to take off the pressure to the hearer. He/she prefers to avoid the responsibility of willingness to do a FTA. Extract 11 and 12 are provided as the illustration of this strategy.

Extract 11

Simon	:	"It is true? You are going to marry her?"
Cedric Brown	:	" You go too far, Simon. You must not question..."
Simon	:	"I didn't."

(CB/P.LI/47)

The phenomenon in extract 11 happens in the funeral parlor where Mr. Brown works. Simon asks him many things to clarify who Mrs. Quickly is. He feels cornered by his questions. Then he asks him to stop questioning indirectly. He gives a hint to Simon by saying *you go too far* which implies that he does not want to be asked again. He prefers to say *you go too far* instead of *don't ask me again!* It means that he

wants to get off the pressure to Simon. However, he also emphasizes his hint by saying his real intention.

Extract 12 also gives an example of being indirect. It is employed by Nanny McPhee in the first morning she works in the Browns' house. She says to the children that it is the time to get up soon but they refuse her command. She conveys her command indirectly when asking the children to get up. She is prefer to give a hint to them that it is the *time to get up* rather than directly ask them *get up, please!*

Extract 12

Nanny McPhee : **“Time to get up.”**
Simon : [grunts] “No.”

(NN/P.XXIV/16)

2. The Realizations of Politeness Strategies in The Utterances Employed by the Main Characters in *Nanny McPhee* Movie

Politeness strategies which are proposed by Brown and Levinson can be applied through many sub-strategies. It is used to show the way those politeness strategies are realized in the dialogue among the main characters and the children. The realizations or sub-strategies of each politeness strategy and their occurrences are mentioned in Table 6 in the finding section before. Then, in this following discussion, the researcher presents the clear explanation of them.

a. Bald-on Record

Being bald-on-record means that the speaker conveys his/her message in direct and clear way. It can be applied by five sub-strategies. They are showing disagreement, giving suggestion/advice, requesting, warning/threatening, and using imperative form.

1) Showing Disagreement

In showing his/her disagreement, the speaker states an utterance which is contrary with the hearer's. Here the examples of the way the main characters show their disagreement.

Extract 13

Simon : "Actually, I'm not sure it is measles."
 Nanny McPhee : **"How can it be anything other? The chalky-white faces, the livid spots, the temperatures of degrees. I've seen it time and again. Measles. Definitely."**
 (NN/P.XXVIII/19)

This case takes place in the children's bedroom when they are in the bed because of measles. Nanny McPhee comes to the room to give them measles medicine and Simon gets the first turn to take it. Simon says that he is not sure that he gets measles. Nanny McPhee does not attempt to admit Simon's opinion. She disagrees with him that he is not sure he gets measles by saying "*How can it be anything other?*" To make sure that it is really measles, she convinces him by showing some measles' indicators, such as chalky-white faces, the livid spots, and the temperatures. She also claims that she has often seen such a kind of disease.

The next example is also applied by Nanny McPhee in another dialogue. The situation in extract 14 ensues when the children get ready to go to bed. They are very grateful to her for saving them from the Great-Aunt, especially Chrissie who was almost taken by the Aunt. They say thank to her one by one. When the nanny comes to Chrissie's bed, Chrissie states that his father was going to let the Aunt takes her.

Extract 14

Chrissie : "Papa was going to let her take me."
 Nanny McPhee : **"No, Christianna. Your father would never have allowed it."**

(NN/P.XLVIII/37)

She shows such a kind of assumption because when the Aunt tells her father that she will take a girl of the Browns to be adopted in order to relieve the Browns' burden, Chrissie finds that her father does not say anything as if he approves the Aunt's intention. However, Nanny McPhee disagrees with her assumption. She directly explains to Chrissie that that is not true; her father would never allow that.

Another example of showing disagreement is also performed by Mr. Brown when having talk with Sebastian and Chrissie. It takes place in the vestibule of the Browns' house. The children, particularly Sebastian and Chrissie, are amazed by the first appearance of Evangeline after she becomes Aunt Adelaide's adopted daughter. They still do not believe that she is Evangeline, their ex-scellery maid, because she does not look like her before.

Extract 15

Sebastian : “Are you sure it's Evangeline?”
 Chrissie : “It doesn't look anything like her.”
 Cedric Brown : **“Nonsense. She's always looked like that.”**
 (CB/P.LXII/68)

This dialogue shows that Mr. Brown disagrees with Chrissie's opinion. He delivers his disagreement directly by saying “*nonsense*.” He also gives an honest expression —*she's always looked like that*— to underline his denial of Chrissie's opinion.

2) Giving Suggestion/ Advice

This sub-strategy is done by applying direct and clear suggestion/advice to the hearer. From the collected data, the researcher finds that most of this sub-strategy are applied by Nanny McPhee in her dialogue with Simon. It appears 3 times out of 4 data which are found. The one remained datum is applied by Cedric Brown with Simon. The first example is discussed in the extract 16 below.

Extract 16

Simon : “I'm not taking that. “
 Nanny McPhee : “Then you will not get any better. **Believe me.**”
 (NN/P.XXVIII/21)

Nanny McPhee gives the measles medicine to the children and Simon gets the first turn. Discovering that the medicine seems disgusting with black, gloopy, and bubbling liquid, he tells the Nanny that he does not want take that. She warns him that, if he does not take that; he will not get better. Then she also clearly suggests Simon to believe in her warning. She does not do anything to soften the FTA to him.

Extract 17 gives another fact of advising. The children and Nanny McPhee are in the children's room after the children successfully get rid of Mrs. Quickly. Then their father comes and describes the factual condition of the family and its relevance with Mrs. Quickly. Realizing their fault, they ask Nanny McPhee to help them. The children think that she is the only person who can help them since she has magical power.

Extract 17

Simon : "What shall we do? Help us. Tell us what to do."

Nanny McPhee : **"You must undo it for yourselves."**

(NN/P.LV/59)

In this dialogue, Simon asks her to help and tell them what to do to fix their mistake. However, Nanny McPhee just suggests them to undo the guilty by themselves. She conveys her suggestion directly and clearly in order that the children can easily understand about what she suggests without attempting to interpret the meaning.

A similar situation also occurs in extract 18. This is the day of the wedding. Mrs. Quickly begins to show her cruelty by breaking baby Aggie's rattle from their beloved mother. No matter what will happen, the children try to break the marriage. Simon asks for help from Nanny McPhee and says that there has to be another way to save the family. Finding that there is some noise of Simon, Mrs. Quickly reminds him to behave.

Nanny McPhee advises Simon to do what Mrs. Quickly tells him. She chooses to ask him directly and clearly without attempting to minimize the threat

because now, they are in the wedding ceremony. It is so sacred, so the invitee must be quiet without making noise anymore in order to listen to the priest's opening sermon.

Extract 18

Simon : "What can we do? There has to be another way."
 Mrs. Quickly : "Behave."
 Aggy : "Beehive."
 Nanny McPhee : "**You must do as you're told.**"
 [Simon does not reply, but think]
 Mrs. Quickly : "Behave."

(NN/P.LXIII/69)

3) Requesting

It is another sub-strategy of Bald-on record. This type of sub-strategy is employed by giving or making request to hearer to deliver the speaker's intention. In this research, requesting also occurs only four times from the whole data. The following extracts are some dialogues which contain the illustration of this sub-strategy.

Extract 19

Cedric Brown : "**Look at you.** You're all cabbagey. Oh...and you're all gravy-y."
 [Aggy gurgles]

(CB/P.II/02)

The dialogue in extract 19 happens in the children's playroom. Mr. Brown comes there to ask his children where Aggy is but the children just keep silent and keep eating. Then, he hears Aggy's rattle jingles. He finds Aggy in the dish pot with cabbagey and gravy body. He takes her out of the pot. *Look at you* is the FTA stated by Mr. Brown. He requests Aggy to look at herself who is full of cabbage and gravy.

He performs it clearly and unambiguously. However, Aggy is a baby around a year. She does not reply her father request and just gurgles while keep playing her rattle.

The other examples of requesting are also performed by Nanny McPhee. The first example is illustrated in extract 20. It occurs in the first time she meets the Browns when the children commit chaos in the kitchen. Then Nanny McPhee bangs her magic cane to fix all the chaos. The kitchen is in tidiness again. After the chaos is fixed, Nanny McPhee asks the children to go up to bed. She conveys her request using standard requesting which puts *please* after the FTA. It is performed in direct and clear way since that time is too late and the children have to go to bed soon. Yet, they do not say anything to reply her request. They just comply to go upstairs to bed because they are still amazed with what the Nanny done in the kitchen.

Extract 20

Nanny McPhee : “Up to bed, please.”
[Children go upstairs]

(NN/P.XX/12)

The next example of requesting which is performed by the Nanny is described in the next excerpt. It takes place in the vestibule of the house before the wedding ceremony is held. The children are ready with their customs and get prepared to welcome their new mother, the Great-Aunt, and other invitees. Nanny McPhee checks their preparation while they wait for their father. She finds that Sebastian and Lily still have little problems.

Extract 21

Nanny McPhee : “Sebastian, your top button is undone. Lily, you have a little hair caught in your crook. **Eric, help her, please.** Your father will be down in a moment.”

[Children do as she told]

(NN/P.LXII/66)

She applies direct request in asking him to help Lily to put her hair to right. She asks him in direct request because she knows their father will be down in a moment later. Its direct request is stated clearly, so it can make Eric directly understands what the nanny’s command is then he does the command soon. The Nanny also uses customary request by adding the word *please* after the direct FTA *help her*.

As it is seen in the previous example of requesting in extract 20, Eric does not say anything to reply the Nanny’s request. He keeps in silence but it does not mean that he refuse her request. He obeys that request then directly does what is requested by the Nanny to him.

4) Warning/ Threatening

The next sub-strategy is Warning/Threatening. It is the most frequent type among the five sub-strategies of Bald-on record. It has as many as 11 occurrences out of 31 total occurrences of Bald-on record. And most of them are demonstrated by the main characters when they are mad with the children. Extract 22, 23, and 24 give the examples of this type of sub-strategy.

The situation in extract 22 happens in the children’s playroom. The children are having lunch when Mr. Brown comes into the room. Because of what they have

done to Aggy, as they have planned, Nanny Whetstone has resigned from her job. She is the seventeenth nanny whom Mr. Brown hires.

Extract 22

Cedric Brown : “As was you intention, Nanny Whetstone has resigned from her post. I shall go to the agency this afternoon and hire a new nanny. **You will not drive her away as you have done with her predecessors.**”

[children keeps silent but smile]

Aggy : [gurgles joyfully] Papa!

(CB/P.II/03)

In this dialogue, Mr. Brown seems to be mad with the children since they get rid of the nannies for umpteenth. Then many times and again, he has to hire a new nanny. By being direct, Mr. Brown sates his FTA clearly and unambiguously. He warns his children not to drive her away as they have done with her predecessors. Children keep silent but smile. In this situation, it does not mean that they comply with their father’s warning. However, it is because they are successfully able to make Nanny Wheatstone resigns from her job; perhaps they will do the same to the next nanny.

Extract 23 is the next example of Threatening which is committed by Nanny McPhee. It is in the kitchen when the children destroy it since their father asks them to go to bed immediately without supper. As the new nanny, she orders them to stop the ruin then go upstairs to bed. They ignore it; even they decide to play at the kitchen all night long. Using her magic cane, Nanny McPhee makes the children cannot stop what they are doing till they almost blow up the cook and boil Aggy. Recognizing

what will happen then, they ask the Nanny to stop her magic at them. She tells them to ask it politely using *please*.

Extract 23

Simon : "I never say "please"."
Nanny McPhee : **"Very well."**

(NN/P.XX/10)

Simon declines to say *please*. He claims that he never says it. Being baldly, Nanny McPhee does not attempt to recognize Simon's face want. She seems to give pressure to him. She threatens Simon that if he does not want to say *please*, the magic to the children will not be stopped, then Aggy will be boiled and the cook will be blown up.

Then, Warning strategy is also shown by Cedric Brown again in extract 24. It is the dialogue between Simon and him in the funeral parlor. Simon gives him a lot of questions about Mrs. Quickly. It makes Mr. Brown being irritated with Simon's act. He assumes that Simon gets much hand in his business but Simon thinks that he does not do that.

Extract 24

Cedric Brown : **"Don't contradict me!"**
Simon : "I'm not!"

(CB/P.LI/48)

Perceiving that Simon denies his statement before, Mr. Brown warns Simon not to contradict him. However, Simon thinks that he does not contradict him. He conveys his warning in direct FTA with no effort to soften it. He also does not

acknowledge Simon's want in clarifying who Mrs. Quickly is. His direct FTA makes Simon being reluctant to question again.

5) Using Imperative Form

Imperative form is usually used to make a command. It consists of the base form of the verb alone. Although the subject of imperative may not be visible, its subject is always *you* since the speaker who makes the command always ask the second person or *you* to do something. In Bald-on record strategy, it is stated in direct and concise way without redressive action. Here are the illustrations of this sub-strategy.

Extract 25

Nanny McPhee : **“Open.”**
Simon : “I'm not taking that. “

(NN/P.XXVIII/20)

Nanny McPhee comes into the children's bedroom asking them to drink measles medicine. It is to be administered once per hour. They do not want to drink the medicine since the medicine seems disgusting. Simon has to take the medicine for the first turn. She uses imperative form *open* without any redress in asking Simon to open his mouth to drink the measles medicine but Simon does not want to take that.

The other example of using imperative form is also applied by Cedric Brown. It happens in the day the Great-Aunt comes to the Browns' house. She intends to adopt one of the daughters of the Browns to ease their financial burden. After a little walk behind the house, Mr. Brown and the Aunt move to the front of the house. In

sudden, she finds Chrissie and chooses her to be the one who will stay with her in Stitch Manor.

Extract 26

Cedric Brown : **“Run!”**
[Chrissie running]

(CB/P.XLIV/34)

To save Chrissie, Eric asks a help from Nanny McPhee. Then she does magic to the donkey. She makes it as if it is a girl who is dancing attractively. Being outwitted by a dancing donkey, Mr. Brown asks Chrissie to run away from the Aunt’s view as soon as possible. He has no time to attempt minimal threat to her. He conveys his command in direct way using imperative *Run!*

The different illustration occurs in extract 27. In this dialogue, Nanny McPhee employs three utterances in which two of them are delivered by using imperative form and repeating the first one in the last utterances. It ensues in the children’s room after their father explains the factual condition of their family.

Extract 27

Simon : “How? How?”
Nanny McPhee : **“Think.** You are very clever, children. **Think.”**

(NN/P.LV/60)

The children realize their chaotic actions ruin their father plan to save the family. Simon asks Nanny McPhee about how to undo the ruin they have done. However, she orders them to think what they will do to help their father. She knows that all of them are very clever children.

b. Positive Politeness

Positive politeness has the highest frequency among the four strategies. Its two sub-strategies also place the highest levels among all sub-strategies. Those two sub-strategies are Claiming common ground and Conveying that S and H are cooperators. Besides those sub-strategies, positive politeness still has a sub-strategy remained. It is Fulfilling H's wants for some X. And the clear explanation of those sub-strategies will be described in following points.

1) Claiming Common Ground

The speaker claim 'common ground' with the hearer by indicating that both of them belong to the same set of persons, who share specific wants, including goals and values. He/she can apply this sub-strategy through several ways, such as noticing/attending to H, exaggerating, intensifying interest to H, using in-group identity markers, seeking agreement, avoiding disagreement, presupposing common ground, and joking. The dialogue between Nanny McPhee and Simon in extract 28 shows some evidences of those ways claiming common ground.

The situation in extract 28 happens after the children run riot in the kitchen which nearly blow up the cook and boil Aggy. Yet, Nanny McPhee fixes the chaos. Now, they prepare to go to sleep. They admit that there is a new nanny, the extraordinary nanny, named Nanny McPhee. They still want to get rid of this one too since they successfully did it to seventeen nannies before. Their first trick appears here.

None of the nannies know their names, so they introduce their names with foolish names.

Extract 28

Nanny McPhee : **“Goodnight, Agatha. Goodnight, Sebastian. Goodnight, Tora. Goodnight, Christianna, Goodnight, Lily. Goodnight, Eric. Goodnight, Simon. There is something you should understand about the way I work.** When you need me but do not want me, then I must stay. When you want me but no longer need me, then I have to go. **It's rather sad, really, but there it is.”**

Simon : “We will never want you.”

(NN/P.XXII/14)

Nanny McPhee is being pushed around by the children joke on introducing their foolish names. They suppose that she does not know their real names. However then, she greets them by calling their real names one by one. She also says “*There is something you should understand about the way I work*” to broach a topic she wants to explain. Those strategies (greet the children and say prelude to broach a topic) are applied to intensify interest to the children. she wants to get their respect of her face. Next, she describes the way she works in this family. Further, to end her description, she applies hedging opinion by saying “***It's rather sad, really, but there it is.***” This hedge is used to avoid children disagreement about her statement.

Another way to avoid a disagreement is by applying pseudo-agreement. Its application is exemplified in the illustration in extract 29. It takes place in the children's room. The children realize their mistake in getting rid of Mrs. Quickly.

That mistake fails their father's plan in saving the family. They ask Nanny McPhee to help them fixing it up to make it better.

Extract 29

Eric : "Change what happened. Bang your stick. Make it undo itself. "

Nanny McPhee : "**I cannot**. These were your actions. Simon promised that you would accept the consequences."

(NN/P.LV/58)

Then, because Nanny McPhee has magical power, Eric asks her to use her magic cane to undo what was happened. However, she says that she cannot do that. Nanny McPhee wishes that her refusal of Eric's request is regarded by him. She says "*I cannot*" to avoid disagreement from the children. She says it through pseudo-agreement. It shows that truly, she can easily change and undo what happened before by banging her stick. However, she states that she cannot do it because there is an agreement before that Simon promised he would accept any consequences.

Making a joke can also be the alternative to utilize claiming common ground strategy. Joking is employed to show the speaker's friendly expression in his/her effort to minimize the distance between the hearer and him/her. The excerpt in extract 30 gives the example of joking. This illustration appears in the wedding ceremony of Mr. Brown and Mrs. Quickly. The children start to realize their idea of ruining the wedding. They pretend that there are bees' attack in the wedding place because of Mrs. Quickly's flowered dress. Mr. Brown approves their naughty idea since he actually does not want to marry Mrs. Quickly. Then, chaotic cake riot really ruins the wedding.

Extract 30

Cedric Brown : “**Simon, bowling practice.**”
 [Simon smiles then throw the cake to his father]

(CB/P.LXIII/71)

This excerpt demonstrates that Mr. Brown wants to lessen the distance between Simon and him. He knows that the children enjoy the chaos at the wedding. So, he expresses a friendly statement by making a joke with Simon that the chaotic cake riot can be used to practice bowling. Simon understands what he means by *bowling practice*. He smiles then throws the cake to his father as if he throws a bowling ball to him. By using violin as a bowling stick, Mr. Brown strikes the ‘ball’ and it exactly hits Evangeline.

2) Conveying that S & H are Cooperators

This category derives from the want to convey that S and H are cooperatively involved in the relevant activity. This type of sub-strategy can be applied by using several ways as well. There are six ways of it. The first two ways of this sub-strategy are offering/promising and giving (or asking for) reasons. In offering/promising, the speaker shows his/her good intentions in satisfying the hearer’s wants. While in giving (or asking for) reasons, the speaker includes the hearer in his/her practical reasoning. Giving (or asking for) reasons can also be used for describing the reasons why the speaker does or does not do something. The example of those two ways is illustrated in extract 31 below.

Extract 31

Chrissie : “Read to us.”
 Cedric Brown : **“I, erm... I have my letter-writing to do. I...I'll read to you tomorrow. Goodnight, my dears.”**
 (CB/P.XXXIII/29)

It happens in the children's bedroom. It is the day when they have been in the bed all day long because of getting measles. However, they are better now. After working, Mr. Brown visits them to ensure that they are alright. Knowing her father's arrival, Chrissie asks him to read them a story or fairy tale but their father refuses her request because he has to write a letter and promises that he will read to them tomorrow. Before he leaves, he says *goodnight* to his children.

In this dialogue, Mr. Brown wants to minimize the threat and distance between his children and him. So when he refuses their request, he expresses his deep interest of their wants by including them in his practical reasoning. He gives the reason why he cannot read a story to them. Then he also makes a promise to them that he will read that tomorrow. It also shows his good intention in satisfying their wants. Although he cannot read the story now, perhaps someday later he can do that.

Then, conveying that S and H are cooperators can also be applied through asserting/presupposing S's knowledge & concerning for H's wants and being optimistic. This technique is done by asserting the speaker's knowledge of the hearer's wants and wishes. So, the speaker appropriately can express his solid interest in the hearer's needs.

Extract 32

Nanny McPhee : **“Hm. Then I will, as you put it, let you do whatever you have to do.”**
 Simon : “Thank you.”

(NN/P.LII/54)

This dialogue occurs when Simon comes to Nanny’s room. He asks for her help in getting rid of Mrs. Quickly but Nanny McPhee declines to help him. Hence, Simon, representing the children, will do whatever they have to do to get rid of the woman by their selves. Simon asks her permission to do it. Nanny McPhee concerns for Simon’s want to get rid of Mrs. Quickly. She knows that Simon and the other children do not want to have a new mother or in other word, a stepmother. They consider that a stepmother is a horrible evil breed. *As you put it* represents that Nanny McPhee asserts she knows well about Simon’s want. Then she lets him to do anything he has to do in getting rid of that woman.

The last two ways to perform this sub-strategy are Including both S and H in the activity and Assuming/asserting reciprocity. By including both S and H in the activity, the speaker uses an inclusive *we* form which refers to both of them (*you* and *me*). The speaker may in some ways pleading cooperative assumption from the hearer, thus it can redress the FTA. Extract 33 shows the application of this way. This situation happens in the children’s room.

To get respect and appreciation of his face, Mr. Brown includes the children in his conversation. He calls upon the cooperative assumption from them. He uses

pronoun *we* in his utterance “*At least this way, we'll all be together.*” It refers to all of them— Mr. Brown and the children.

Extract 33

Cedric Brown : “**At least this way, we'll all be together.** That's what matters most, isn't it? Hm? **I promise I'll never hide anything that affects us from you again.** I see you're more than capable of understanding it.”

[Children keep is silence and listen to him]

(CB/P.LIX/62)

Besides, promising is also applied by Mr. Brown in this dialogue. He says “*I promise I'll never hide anything that affects us from you again*” to demonstrate that he also recognizes the children’s positive face. He shows his solid interest in attempting to satisfy their wants.

3) Fulfilling H’s wants for some X

Fulfilling H’s wants for some X is the last type of sub-strategy of positive politeness. It also the least frequent type among the three sub-strategies. The speaker decides to redress the hearer’s face directly by fulfilling some of the hearer’s wants, thereby indicates that the speaker wants the hearer’s wants for the hearer his/herself, in some particular aspects. When applying this sub-strategy, the speaker demonstrates that he/she gives gifts to the hearer. He/she can satisfy the hearer’s positive-face want by actually satisfying some of the hearer’s wants. He/she may not only give a tangible gift like goods, but also human relation gifts such as, sympathy, understanding, and cooperation. Here is the example of applying this sub-strategy.

Extract 34

Children : “Can we get up, please?”
 Cedric Brown : “**Of course you can.**”

(CB/P.XXXIII/28)

The children have just been getting over measles. It happens in the children’s bedroom. They ask her father to allow them to get up since they are all in the bed all day long but better now. They use *please* in the end of their utterance. That is the first time they say *please* to ask for what they want. It makes Mr. Brown surprised. He acknowledges that the children are fitted for getting his appreciation as that is the first time they say *please* to ask for what they want. To show his appreciation, Mr. Brown gives sympathy and understanding to their wants. He emphasizes his permission by saying “*of course you can.*”

The other example is illustrated in the following extract. Extract 35 also happens in the children’s bedroom when they have just been getting better after they got measles. Chrissie calls her father. She wants to ask her father for something.

Extract 35

Chrissie : “Papa?”
 Cedric Brown : “**Yes, Chrissie?**”

(CB/P.XXXIII/27)

In his dialogue with Chrissie, Mr. Brown tries to express his solid attention to her need of calling his name. She wants to ask him for something. And he knows that she wants her call is responded. So, to show his deep attention to her, he gives her good understanding by replying her call. He replies “*Yes, Chrissie?*” in interrogative

form. It can be interpreted that he does not only satisfy her call, but it can also be interpreted more that he implies to say “*Yes, Chrissie. What’s going on?*”

The same situation also appears in the dialogue in extract 36. This dialogue is committed by Mr. Brown and Sebastian. It ensues in the children’s room as well. After the children’s fault to Mrs. Quickly is fixed up, Mr. Brown comes there. He realizes that his children can understand the position he faces. They have a deep conversation with their father. They start to be close again like before. This dialogue also shows that Mr. Brown gives solid sympathy and cares a lot in Sebastian’s need when calling his name. By replying “*Yes, my boy?*,” he has good intention not only to satisfy Sebastian’s call but also to offer his own self in Sebastian’s needs.

Extract 36

Sebastian : “Papa?”
Cedric Brown : “**Yes, my boy?**”

(CB/P.LIX/63)

c. Negative Politeness

In the purpose of focusing on minimizing imposition to the hearer, negative politeness has five sub-strategies to realize it. They are Being Indirect, Not presuming/assuming, Not coerce H, Communicating S’s want to not impinge on H, and Redressing other wants of H’s. The followings provide the discussion of each sub-strategy.

1) Being Indirect

It is the first sub-strategy of negative politeness. It has the lowest frequency among all sub-strategies of negative politeness and among all sub-strategies of politeness strategies as well. It only appears 2 times out of the whole occurrences. In applying negative politeness, being indirect means that the speaker faced the clash between the need to go on-record and the need to give the hearer redress. The first illustration is shown in extract 37. In this excerpt, the Browns and Nanny McPhee are in the dining room when Mr. Brown delivers an announcement of the Great-Aunt's visit.

Extract 37

Chrissie	: "She scares me."
Cedric Brown	: "She's only coming for tea. You'll all put your best clothes on and Nanny McPhee will keep you in order."

(CB/P.XXXVI/32)

The announcement shocks both Mr. Brown and the children. Mr. Brown is very pleased of her visit but his children are not. He is pleased since the Aunt says that she has good intention in easing his financial burden. In other hands, the children feel anxious because they consider the Aunt as frightening and horrible woman. So, it scares them, as well as little Chrissie.

Hence, Mr. Brown makes a play for his children's fear about the Great-Aunt's visit. He tells that she is only coming for a tea so there is nothing to be scared. Then he asks his children to put their best clothes to welcome the Great-Aunt's visit under Nanny McPhee's order. Being pleased with the Aunt's visit, Mr. Brown softens the

FTA at the children. He attempts to minimize the imposition when asks them. In his utterance “*You'll all put your best clothes on,*” he states it by being conventionally indirect. He includes modal auxiliary *will* in this utterance.

The second illustration is pointed up in the next extract. It still takes place in the dining room since it is also the next dialogue of the collected data. Mr. Brown asks Nanny McPhee to keep the children in order when welcoming the Aunt. However, considering that it is Sunday, the Nanny is off duty in the afternoon. Mr. Brown says that she cannot be off duty because he needs her to keep the children in order. However, she still has to be off duty and will leave at noon. Then, she convinces Mr. Brown that the children will do exactly as they are told before.

Extract 38

Cedric Brown : “You're off duty when...? You can't be off duty. I need you. They need you.”

Nanny McPhee : “I shall be leaving at noon. Thereafter, I'm sure the children will do exactly as they're told. **Won't you, children?**”

[children smiling]

(NN/P.XXXVI/33)

Then to ask the children in order, she says “*Won't you, children?*” as the last utterance. She is being conventionally polite using formulaic request in the form of tag question “*Won't you, children?*” after stating the declarative “*Thereafter, I'm sure the children will do exactly as they're told.*” In stating the declarative, Nanny McPhee pretends that she address the FTA to Mr. Brown. Only then, her next utterance “*Won't you, children?*” emphasizes that the FTA is addressed to the children. However, she attempts to soften the FTA to minimize the imposition to them.

2) Not Presuming/Assuming

The next sub-strategy of negative politeness is Not presuming/ assuming. It derives from the speaker's want not to presume the hearer. It can be employed through questioning and using hedges. The dialogue in extract 39 gives an illustration which deals with Not presuming/assuming strategy. This dialogue is committed by Nanny McPhee and Simon at the night the children create a chaos in the kitchen. It is also the first time she comes to the Browns' house.

Extract 39

Nanny McPhee : "Then listen carefully and try to hear this. Stop what you are doing, put the kitchen to rights and go upstairs to bed. **Did you hear what I said?**"

Simon : "I've just had an idea. Why don't we play here in the kitchen all night long?"

(NN/P.XX/08)

As the new nanny, she asks them to stop the chaos but they pretend that they do not see Nanny's appearance and just hear her voice. They decided to play in the kitchen all night long. Then she shows negative face by demonstrating distance among them. In asking them to stop what they are doing, clean up the kitchen, and go upstairs to bed, she tries to minimize the imposition to them. She chooses to use interrogative utterance "*Did you hear what I said?*" after conveys her request. The interrogative shows that she questions whether they will do what she asks them to do. She does not assume their willingness to comply her order.

The other example of questioning is also performed by Mr. Brown when having conversation with his children in the next extract. It occurs in children's

bedroom. After the deep conversation, both, the children and Mr. Brown, realize that by understanding and listening to each others, they can fix the relationship among them. In the end of this conversation, Mr. Brown asks Chrissie to choose them a story. He wants to read it to them as he has ever promised before.

Extract 40

Cedric Brown : “Now, Chrissie, why don't you choose us a story?”
[Children smile]

(CB/P.LIX/65)

The utterance in extract 40 illustrates that by attempting to soften the imposition to Chrissie, Mr. Brown conveys his request not to presume whether she will do it or not. Mr. Brown asks her to choose a story to be read by giving a question “*why don't you choose us a story?*” She directly knows what his father means by the question.

Hedges can also be used to employ not presuming/assuming sub-strategy. Hedge can be defined as caution notes expressed about how an utterance is to be taken. The illustration of using hedges can be seen in the following excerpt. This excerpt takes place in Nanny McPhee’s room. After having talk with his father, Simon runs home to meet the Nanny. He wants to ask for her help.

Simon asks Nanny McPhee for helping them to get rid of Mrs. Quickly, the woman to whom their father is married. As she explained before that she cannot stop their father plan even if she wants to do it. She cannot agree with Simon. She presents her disagreement to threat Simon’s negative face. However, she tries to redress her threat by using cautious phrase *It will not surprise you to hear* before stating her

disagreement *I cannot agree to that, Simon*. It also means that she uses minimal imposition in her utterance which, in the next dialogue, makes Simon look for another way in getting rid of Mrs. Quickly since Nanny McPhee does not help him.

Extract 41

Simon : “I...we... need you to help us get rid of this woman, Mrs. Quickly.”
Nanny McPhee : **“It will not surprise you to hear that I cannot agree to that, Simon.”**

(NN/P.LII/53)

3) Not Coercing H

This sub-strategy emerges as the largest among all sub-strategies of negative politeness together with Communicating S’s want to not impinge on H. When applying Not coercing H, the speaker is in some way to not force the hearer to do something. This kind of sub-strategy can be utilized by minimizing the imposition, being pessimistic and giving deference. Extract 42 presents the example of minimizing the imposition between Nanny McPhee and the children.

Extract 42

Nanny McPhee : **“Hm. I shall give you half an hour to be up, washed, dressed, teeth cleaned, beds made and out into the garden for healthful fresh air before breakfast.** Lessons start at nine...sharp.”
Simon : “I don't know about you lot, but I want to stay in bed.”

(NN/P.XXIV/17)

It occurs in the children’s bedroom in the first morning she works to the Browns. She asks the children to get up and prepare all things before breakfast in half

an hour as they will join some lessons at nine. Yet, Simon, who represents all children, does not comply with her command and says that he wants to stay in bed.

When conveys her command of asking the children to get up and to be ready in half an hour, Nanny McPhee minimizes the imposition by attempting to soften it. She says “*I shall give you half an hour*” before she states the command and uses passive voice command as well. Giving the children half an hour than directly asking them to be ready soon illustrates that she gives them relax time to do what she asks with the intention of forcing them in minimal imposition.

Being pessimistic is another way that can be used to employ not coercing H strategy. By being pessimistic, the speaker explicitly express his/her doubt of the condition he/she faces. The evidences of this application can be seen in the following two extracts.

Extract 43

Sebastian : “Can you stop Papa from marrying a horrible stepmother?”
Nanny McPhee : “**I’m afraid not.**”

(NN/P.L/41)

Excerpt in extract 43 ensues in the beach. The children and Nanny McPhee is having time over there. Then she tells them that there is a woman named Mrs. Quickly who will come to tea to their house the day after. They seem to understand what she means by a woman’s arrival. While playing kite, Sebastian asks her if she can stop his father to marry the horrible stepmother. She says “*I’m afraid not.*” Her utterance “*I’m afraid not*” expresses her doubt that she is not sure she can stop the marriage.

The next example of being pessimistic is provided in extract 44. This situation happens in the children's room. Mr. Brown begins to tell the children about the factual condition of their family. He broaches this topic by claiming that now they are in total ruin. Sebastian does not understand the point of what he means by the ruin, so he asks his father about what the ruin he means.

Extract 44

Sebastian	: "What's ruin?"
Cedric Brown	: "There's no time to mince words. I can't support my own family. I never have been able to. There are so many of you. But you're all so delicious. When Aggy came along and your mother was so ill, I said, "We may have to stop now, dear," and she said...she said, "I know." The fact of the matter is, your Great-Aunt Adelaide has been supporting us for years with a monthly allowance. A little while ago, she told me that I had to remarry or the allowance would stop. This woman today was my last chance. Our last chance."

(CB/P.LV/56)

Mr. Brown tells them the fact that their Great-Aunt is the one who has been supporting them for years with a monthly allowance since there are many children in this family and he cannot support the family. He shows his pessimism by expressing his doubt in supporting the Browns' living. He clearly states "*I can't support my own family. I never have been able to.*"

4) Communicating S's want to not impinge on H

Besides Not coercing H, Communicating S's want to not impinge on H also has the highest frequency among the sub-strategies of negative politeness, though it only occurs 4 times out of 104 total occurrences. By communicating S's want to not

impinge on H, the speaker may convey his/her intention without making imposition or impingement on the hearer. It can be employed through some ways, such as apologizing, impersonalizing S and H, stating the FTA as general rule, and nominalizing. The dialogue in extract 45 contains the application of this sub-strategy which is presented by Mr. Brown in apologizing.

Extract 45

Simon	: “Ours?”
Cedric Brown	: “When the money stops, the house will be taken. Some of you will perhaps be put into the workhouse. Some will be put into the care...into the care of others. I don't know how many of you will be allowed to stay together. I'm sorry to have failed you, children. You deserve so much better.”

(CB/P.LV/57)

In the previous dialogue, Mr. Brown claims “*This woman today was my last chance. Our last chance.*” Simon asks his father since he does not get the point by the means of *our last chance*. Then Mr. Brown explains it by describing what will happen to them if the money or allowance from the Aunt stops. For the possibilities that will happen, he asks for apology to his children. He asks for their forgiveness because he has failed them.

The same situation also appears in the next excerpt. The children fix up what they have done to Mrs. Quickly. They come to her house and ask for forgiveness from her. They attract Mrs. Quickly with their Great-Aunt Adelaide's position and wealth in order that she wants to get marry with their father. Then, she accepts that. For that reason, Mr. Brown realizes that his children can understand the situation he

faces. He conveys his apologizing to his children by asking for forgiveness. He feels sorry that he does not tell them about the fact before. Simon, who represents all of the children, argues that everything that happens is their fault because they do not know that their father has good reason for getting married.

Extract 46

Cedric Brown : **“I'm sorry. I should have told you.** I can see that now. If I'd discussed it with you before, we wouldn't be in this mess.

Simon : “No, it was our fault. We should have known you had a good reason for getting married.”

(CB/P.LIX/61)

Nominalizing can be another way to perform this sub-strategy. It can be used by delivering the speaker's intention only in its name or initial. The example of this way can be seen in extract 47 which is performed by Nanny McPhee in the day of Mr. Brown's wedding.

Extract 47

Mrs. Quickly : “Behave.”

Aggy : “Beehive.”

Nanny McPhee : **“Lesson number five, Simon. You must do exactly as you're told.”**

[violins crescendo]

Aggy : “Beehive.”

Simon : “Beehive?”

(NN/P.LXIII/70)

This excerpt shows that Aggy repeats Mrs. Quickly's command but in different pronunciation: *behave* becomes *beehive*. Then, Nanny McPhee reminds Simon about lesson number five. In her utterances, she nominalizes her advice to Simon. *Lesson number five* indicates the representation of her advice. However, in

the next utterance, she clarifies and emphasizes that lesson number five is her advice:

“You must do exactly as you're told.”

5) Redressing other wants of H's

Redressing other wants of H's is the last sub-strategy of negative politeness. It is the least frequent category— besides being indirect— among the other sub-strategies. It has only 2 occurrences of all collected data. This sub-strategy can be performed by explicitly claiming the speaker's indebtedness to the hearer, or by disclaiming any indebtedness of the hearer. In other words, the speaker may go on record when delivers his/her intention on that claiming/disclaiming. Those 2 occurrences are applied by Nanny McPhee and will be described below.

Extract 48

Simon : “Nanny McPhee? Nanny McPhee?”
Nanny McPhee : “Hello, Simon. **Can I help you?**”

(NN/P.LII/50)

The first occurrence is presented in extract 48. It is performed in Nanny McPhee's room. Simon comes to that room but he finds that the room is totally empty. He tries to call her name, but there is no reply. There is only a magic cane in the corner of the room. He bangs it then, suddenly, Nanny McPhee appears in that room. She says “*hello*” and asks him whether she can help him. In her utterance “*can I help you?*,” Nanny McPhee admits Simon's want to come to her room. She clearly conveys her help without indebteding him.

The next example in extract 49 also happens in Nanny McPhee's room since it is the next occurrence of the collected data as well. It also provides the same illustration as the description in extract 48.

Extract 49

Simon : "I did knock."
 Nanny McPhee : "I know. I heard you. **May I be of assistance?**"
 (NN/P.LII/51)

Simon is surprised by the Nanny's apparition. He drops the cane down and says that he did knock— which means he really did knock the cane. Surely, the nanny knows he knocked the cane and hears him. Once again, she asks him if there is anything that she can help. In her utterance "*May I be of assistance?*," Nanny McPhee just repeats her offer of help to Simon. She also conveys it by explicitly disclaiming any indebtedness of him.

d. Off-Record

Off-record strategy is concerned with the indirect way when the speaker wants to convey his/her intention to the hearer. To do off-record, the speaker may apply its two sub-strategies. They are inviting conversational implicature and being vague/ ambiguous. The following points give clear explanation about those two sub-strategies.

1) Inviting Conversational Implicature

Inviting conversational implicature can be performed by utilizing Grice's concept of maxims. There are three maxims which belong to this sub-strategy. They

are maxim of relation, maxim of quantity, and maxim of quality. Utilizing Grice's maxim of relation can be done through giving hints, giving association rules, and presupposing. And the excerpt in extract 50 is provided to describe the application of maxim of relation dealing with giving hints strategy.

Extract 50

Nanny McPhee : **“Children, your father has asked me to tell you there's a Mrs. Quickly coming for tea tomorrow.”**

[Children keep silent]

(NN/P.L/39)

Nanny McPhee and the children are having fun at the beach. She supposes that it is the right time to deliver their father's message to them. She is being indirect in conveying it. She just gives hint to them that there is a woman named Mrs. Quickly who will come for tea the day after. She leaves her utterance to be interpreted by the children. They are just silent. It seems that they can infer the message that their father will introduce a woman who will be their new mother or stepmother.

The other maxims which are employed in this sub-strategy are maxim of quantity and maxim of quality. Maxim of quantity can be achieved by understating, overstating, and using tautologies. While in applying maxim of quality, the speaker may express his/her utterances by means of using contradictions, being ironic, using metaphors, and using rhetorical questions. Here the illustration of inviting conversational implicature by utilizing Grice's maxim of quality which is committed by Cedric Brown.

Extract 51

Sebastian : [whispers] “Who's that?”
 Lily : “It's a princess.”
 Chrissie : “A fairy princess.”
 Cedric Brown : **“It's Evangeline.”**

(CB/P.LXII/67)

This situation takes place in the vestibule. The Great-Aunt Adelaide comes to Mr. Brown marriage. As she comes there, Evangeline does so. The Great-Aunt introduces her as her adopted daughter named Evangeline Stitch. When the first time Evangeline comes into the house, the children is amazed with her appearance which is totally different than before she goes with the Great-Aunt. The children suppose that she is a fairy princess. Mr. Brown indirectly tells them that she is Evangeline. He uses metaphor in telling them that the fairy princess is Evangeline. Metaphor is a type of figurative speech that compares two or more things without using comparative word such *like* or *as*. He compares *it* which refers to a fairy princess with Evangeline.

The next example is also dealing with the utilizing of maxim of quality. It ensues in the wedding place when the people attend Mr. Brown's and Mrs. Quickly's marriage. However, the children successfully upset the wedding by creating chaotic cake riot. Being annoyed by the chaos and the naughtiness of the children, Mrs. Quickly ends her relationship with Mr. Brown and cancels the marriage. In other hands, he still has to be married to save the Browns. Then the children claims that he will still get married today; the bride is Evangeline. They know that both their father and Evangeline are truly in love.

Extract 52

Lily : “Papa, do you love Evangeline?”
 Cedric Brown : **“What? That would be totally improper. A thing like that could...could never happen. I mean, obviously...Yes.”**

(CB/P.LXIII/72)

In this dialogue, Lily asks her father whether he loves Evangeline. Mr. Brown chooses to be indirect when he answers Lily’s question because he is still ashamed to admit that he also loves Evangeline. He finds time to hide his feeling, but he cannot leave that obviously he loves her. He is confused when arrange the words to answer the question. Then, he states contradiction in conveying his answer. He says that loving Evangeline is improper and will never happen, but he also says *yes* that he loves her.

2) Being Vague/ Ambiguous

Being vague/ ambiguous in applying off-record strategy is closely related to the use of Grice’s maxim of manner. It means that if the speaker wants to deliver his/her intention, he/she may violate maxim of manner in his/her utterances. Through being ambiguous, being vague, over-generalizing, displacing H, and being incomplete/ using ellipsis, this type of sub-strategy can be realized. Then the first example is illustrated in extract 53.

Extract 53

Chrissie : “Even if you wanted to?”
 Nanny McPhee : “Even if I wanted to. I cannot interfere with affairs of the heart. **Perhaps Simon could talk to him about it.**”
 Simon : “He won't listen.”

(NN/P.L/42)

This dialogue happens at the beach. After Nanny McPhee tells the children that there is a woman who will come to their house, they ask her whether she can stop their father marrying that woman. She also emphasizes Chrissie's question that even if she wanted to stop the marriage, she cannot stop it as she cannot interfere with affairs of the heart. Then, in the last utterance, Nanny McPhee may go indirect when stating her FTA to Simon. She seems to displace Simon but without impersonalize him. She puts him as the third person in the dialogue between Chrissie and her: "*Perhaps Simon could talk to him about it.*" She states the FTA as if it is addressed to another one who is not with them at that time. Simon hears that conversation. He tells Nanny McPhee that his father will not listen to him but beneath it all, he justifies her statement. Then, he begins to think Nanny's utterance— maybe by talking to his father, he can stop the marriage. It is seemed from Simon's gesture. After he says "*He won't listen,*" he stops playing kite and bows his head.

Next, the excerpt in extract 54 gives another illustration of this sub-strategy. This is the dialogue between Mr. Brown and his oldest son, Simon. Getting news that there is Mrs. Quickly who will come to the Browns' house, Simon comes to the funeral parlor to meet his father. He asks him who Mrs. Quickly is. Mr. Brown is surprised with Simon's question, so he becomes confused in answering that. However, he still has to answer Simon's question. He is in indirect meaning when he explains who Mrs. Quickly is. So he chooses to be vague when he explains it. He claims that she is his friend, but it is unclear what kind of friend he means.

Extract 54

Simon : “Who is Mrs. Quickly?”
 Cedric Brown : “Good heavens, such a face. **She's, er... She's...she's a friend. She's...a friend.**”

(CB/P.LI/45)

The last example can be seen in the following extract. It still occurs in the funeral parlor and shows the dialogue which is committed by Mr. Brown and Simon. This dialogue shows that Mr. Brown is irritated by Simon questions. Yet, he is still confused to tell him about the truth in a better way.

Extract 55

Cedric Brown : “**You do not understand the adult world. You know, there are certain things that...certain things...**You will leave me this instant. Go home!”
 Simon : “You never listen!”

(CB/P.LI/49)

He is in indirectness when conveying his utterance “*You know, there are certain things that...certain things...*”. He leaves his utterance incomplete in giving explanation to Simon. So, Simon cannot know the certain meaning that will be delivered by his father. He has to interpret it by his self. And, being disappointed with his father talk, Simon considers that his father never wants to listen to him anymore. His previous assumption is true. Then he runs home.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this chapter, there are two main sections. They are conclusions and suggestions. The conclusions section contains the summary of the findings and discussion which are related to the formulation and the objectives of the research. The suggestions section contains the suggestions that are addressed to academic society, other researchers, and readers.

A. Conclusions

Based on the findings and discussion, the results of the research can be concluded as follows.

1. There are four types of politeness strategies employed by the main characters in *Nanny McPhee* movie when having conversations with the children. They are Bald-on record, Positive politeness, Negative politeness, and Off-record strategy. Among the four strategies, positive politeness strategy is the most frequent strategy that occurs 46 times out of 104 total data. It is followed by Bald-on record strategy (31 out of 104), Negative politeness strategy (15 out of 104), and Off record strategy (12 out of 104). The main characters (Cedric Brown and Nanny McPhee) prefer to apply positive politeness strategy in conveying their utterances to the children since this strategy usually occurs in the groups of people in which they, in social situation, know each other very well. It is also closely related to the relationship among the

main characters and the children. As it is seen in *Nanny McPhee* movie which happens in the context of family discourse, the main characters and the children know each other very well since they often interact in their daily life. They are also the members of the Browns, so it makes them have a close relationship.

Bald-on record strategy is also commonly found in the group of people who know each other very well and are very comfortable in their environment. Hence, it emerges in a large number as well. The main characters and the children are very comfortable with their surroundings as they almost spend all day long over there.

2. In realizing those politeness strategies, the main characters in *Nanny McPhee* movie utilize their own sub-strategies. Bald-on record has five sub-strategies: showing disagreement (5 out of 104), giving suggestion/advice (4 out of 104), requesting (4 out of 104), warning/threatening (11 out of 104), and using imperative form (7 out of 104). Positive politeness can be applied through claiming common ground (25 out of 104), conveying that S and H are cooperators (17 out of 104), and fulfilling H's wants for some X (4 out of 104). Meanwhile, by being indirect (2 out of 104), not presuming/assuming (3 out of 104), not coercing H (4 out of 104), communicating S's want to not impinge on H (4 out of 104), and redressing other wants of H's (2 out of 104), someone can perform his/her negative politeness. Then, in Off-record, there are two sub-strategies that can be used: inviting conversational implicature (8 out of 104) and being vague or ambiguous (4 out of 104).

Since the speaker claims ‘common ground’ with the hearer by indicating that both of them belong to the same set of persons, who share specific wants including goals and values, claiming common ground has the highest frequency among the fifteen sub-strategies. It means that *Nanny McPhee*’s main characters have preferences in the need of sharing common ground. They indicate that both of them and the children belong to the same group in the Browns. They also have a common goal to keep the family together.

B. Suggestions

1. To linguistics students

This study can be a reference of politeness strategies in the interaction among the adults and the children. However, the adults must be having some factors which influence them in choosing the preferred strategies. Those factors lead to the much deeper analysis concerned with the functions of applying the preferred strategies. Thus, the researcher suggests the students of linguistics to figure out these factors and functions in order to achieve much better understanding in the realizations of those politeness strategies.

2. To other researchers

This research still has many weaknesses. It is still limited on the politeness strategies employed by the main characters, who are adults, when having interactions with the children. On the other hand, there are other kinds of interactions of different

participants which can be analyzed as well, such as the interaction among adults and that which focuses on the children's utterances to the adults.

Further, family discourse is the context of this research. Different gender and position in the family make someone applies different politeness strategies. A mother and father may use certain politeness strategies in their interaction and also in the interaction with their children. The children do so. They also have different strategies in applying politeness in their interaction among the children, with their elders, and with their parents. Besides, gender differences exist for children as well. Therefore, the researcher expects that other researchers will conduct a further study focusing on politeness strategies which are applied by different participants, genders and positions in the family.

3. To the readers

This study shows a preview of politeness strategies in the context of family discourse. The readers can understand more about the way to show their politeness to others through its strategies. Additionally, to parents, this study also gives a supplementary suggestion when they have interaction with the children. Speaking to them is not as difficult as speaking to adults but not that easy as well. This research can also be used as an additional reference in teaching and applying politeness in their family, especially to familiarize their children to be polite as early as possible since performing politeness is not only applying a matter of saying *please*, *sorry*,

excuse, and *thank you*. For those reasons, understanding the strategies is very important so that the parents can teach and apply politeness in an appropriate way.

To the readers in general, after they understand about the strategies, the researcher hopes that they can apply those strategies in an appropriate way and appropriate context when having interaction with others. However, this study only presents a little part of applying politeness in human's daily life reflected in the movie. Thus, the researcher also recommends the readers to find out some more important values of politeness in the other resources.

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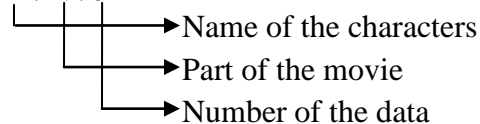
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APPENDIX 1

Politeness Strategies in *Nanny McPhee* movie

NOTES:

XX/P.I/01



PS : Politeness Strategies

BR : Bald-on-record

PP : Positive Politeness

NP : Negative Politeness

OR : Off-record

a : Showing disagreement

b : Giving suggestion/ advice

c : Requesting

d : Warning; threatening

e : Using imperative form

f : Claiming common ground

g : Conveying that S & H are co-operators

h : Fulfilling H's want for some X

i : Being indirect

j : Not presuming/ assuming

k : Not coercing H

l : Communicating S's want to not impinge on H

m : Redressing other wants H's

n : Inviting conversational implicature

o : Being vague/ambiguous

CB : Cedric Brown

NN : Nanny McPhee

Nanny McPhee movie is divided into 64 parts. However, the data which contain politeness strategies used by the main characters in their dialogue with the children do not occur in every part.

Code	Data	Context	PS																Explanation
			BR					PP			NP					OR			
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
PART II. AT CHILDREN'S PLAYROOM																			
CB/P.II/01	CEDRIC BROWN: “ Children, where is Aggy? ” [baby gurgles happily]	Nanny Whetstone presumes that they eat the baby Aggy. She tells Mr. Brown about what they have done to the baby. Getting report from the nanny, he goes home directly. He goes upstairs to the children’s playroom. Then he asks his children where the baby is. The children just ignore him and still persist on their eating.						√											Before Mr. Brown delivers the FTA by asking the children where the baby is, he uses in-group identity marker <i>children</i> . Mr. Brown and the children is in the same group; the Browns family. The marker <i>children</i> refers to all of his seven children; in this case, except Aggy. He uses it in order to soften the FTA.
CB/P.II/02	CEDRIC BROWN: “ Look at you. You’re all cabbagey. Oh...and you’re all gravy-y. ” [Aggy gurgles]	Mr. Brown hears Aggy’s rattle jingles. He finds Aggy in the dish pot with cabbagey and gravy body, and then takes her out of the pot. In other hands, Aggy just gurgles while keep playing her rattle.			√			√											<i>Look at you</i> is the FTA stated by Mr. Brown. He requests Aggy to look at herself who is cabbagey and gravy. He performs it clearly and unambiguous. In this dialogue, Mr. Brown also applies claiming common ground strategy by noticing the appearance of baby Aggy when he takes her out from the dish pot. He says <i>You’re all cabbagey. Oh...and you’re all gravy-y</i> . Cabbagey means that she is full of cabbage. She looks like that because the other children lay her down in the dish pot in order to deceive Nanny Whetstone that they eat Aggy

Code	Data	Context	PS															Explanation	
			BR					PP			NP					OR			
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
CB/P.II/03	<p>CEDRIC BROWN: “As was you intention, Nanny Whetstone has resigned from her post. I shall go to the agency this afternoon and hire a new nanny. You will not drive her away as you have done with her predecessors.”</p> <p>AGGY: [gurgles joyfully] Papa!</p>	<p>Because of what they have done with baby Aggy, Nanny Whetstone supposes that the children eat the baby. While removing Aggy out from the dish pot, Mr. Brown tells them that Nanny Whetstone resigns from her job. The children look at each other and smile. Then Mr. Brown also states that he has to hire a new nanny again in nanny agency. Nanny Whetstone is the seventeenth nanny whom he hires. So, he asks his children not to drive the future-nanny away as they have done to the seventeen nannies before.</p>				√			√										<p>Based on Mr. Brown’s knowledge, he knows that the children always do anything to get rid of the nannies. They want Nanny Whetstone resigns from her job. <i>As was you intention</i> shows that Mr. Brown asserts his knowledge of his children’s want. And because Nanny Wheatstone has resigned from her job, he shall go to the nanny agency this afternoon to hire a new nanny. <i>Nanny Wheatstone has resigned from her post</i> performs that he gives reason why he goes to the agency.</p> <p>In this dialogue, Mr. Brown also seems to be mad with the children since they get rid of the nannies for umpteenth. Then many times and again, he has to hire a new nanny. By being direct, Mr. Brown sates his FTA clearly and unambiguously. He warns his children to not drive her away as they have done with her predecessors.</p>

Code	Data	Context	PS																Explanation
			BR					PP			NP					OR			
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
PART VIII. AT CHILDREN'S PLAYROOM																			
CB/P.VIII/04	CEDRIC BROWN: “ Well, that’s the final straw. There are no more nannies. None. All over, finished. I've had to cancel my appointment and that will cause trouble.” TORA: “I told them not to. It wasn't my idea.”	Mr. Brown comes from the Nanny Agency. But no more nannies that can be hired again. Mrs. Partridge, the nanny agency, refuses him in hiring the new nanny because he hired a lot of nanny, and the last nanny is the strictest, the toughest, and the most fearless nanny in all the land. He gets angrier with his children because he also has to cancel his appointment going to tea dance because of their trouble. Tora, his oldest daughter, says that she told the other children not to do any naughtiness and claims that that was not her idea.						√											Mr. Brown becomes angrier at his children. He wants to be more respected by the children. He shows his positive face threat to them. So, he employs disagreement avoidance by using hedges opinion to express his feeling. He says <i>Well, that's the final straw</i> in which <i>well</i> is the hedges he used. Then, he also exaggerates the interest with the children by giving stress in his utterance <i>There are no more nannies. None. All over, finished.</i>
CB/P.VIII/05	CEDRIC BROWN: “ Well, you seem intent on distressing me...Er...don’t do that, darling, please. That's my sore bit ” [Chrissie holds her father’s leg]	When Mr. Brown comes to children’s playing room, Chrissie holds her father’s leg. He assumes that the children are distressing him intently. On the other hands, Chrissie still stays on holding her father’s leg when he walks around.						√	√										In this dialogue, Mr. Brown applies three ways in showing claiming common ground strategy. The first is Mr. Brown employs hedging opinion to avoid disagreement from the children when says <i>Well, you seem intent on distressing me.</i> He uses <i>well</i> as the hedges.

Code	Data	Context	PS															Explanation
			BR					PP			NP					OR		
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
		Because that is his sore leg, he forbids her to hold it again.																The second, he also says <i>Well, you seem intent on distressing me</i> in order to presuppose (by using his point of view) that the children seem intently on distressing him. Then, the last is he uses in-group identity marker when asks Chrissie not to hold his sore leg. The marker <i>darling</i> is used by him to address his little daughter Chrissie. Besides in the last utterance, Mr. Brown also applies conveying that S and H are cooperators strategy. He gives the reason why he forbids Chrissie to hold his leg when he walks. The FTA is performed by the utterance <i>don't do that, darling, please</i> and <i>that's my sore bit</i> implies his reason.
CB/P.VIII/06	CEDRIC BROWN: “ You seem intent on distressing me, so I'm going to distress you. You are to...to go to bed immediately. ” SEBASTIAN: “Before supper?”	The father is distressed by the naughtiness of the children, so he punishes them to go to bed immediately, even before they get their supper. Sebastian, who is introduced as a heavy eater child, asks his father whether go to bed immediately also means that they have to go bed before supper.				√			√									Although he is still angry at his children, in this part, he begins to be tired in scolding them. Through this utterance, he wants that his command is appreciated by them. Then to mitigate the threat to their face, he states the reason <i>You seem intent on distressing me</i> before he conveys the FTA <i>so I'm going to distress you</i> . Then he directly warns the

Code	Data	Context	PS															Explanation
			BR					PP			NP					OR		
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
																		children by emphasizing that <i>You are to...to go to bed immediately</i> is his way to distress them back.
CB/P.VIII/07	SEBASTIAN: "Before supper?" CEDRIC BROWN: "Without supper."	Sebastian asks his father whether go to bed immediately also means that they have to go bed before supper. Mr. Brown emphasizes that <i>before supper</i> means that they have to go to bed without supper.				√												Mr. Brown has no attempt to soften the threat to the children. He is distressed by their naughty behaviors. He is mad with them. Then he baldly warns them when he emphasizes that before supper indicates without having supper.
PART XX. AT THE KITCHEN																		
NN/P.XX/08	NANNY MCPHEE: "Then listen carefully and try to hear this. Stop what you are doing, put the kitchen to rights and go upstairs to bed. Did you hear what I said?" SIMON: "I've just had an idea. Why don't we play here in the kitchen all night long?"	It is the first time Nanny McPhee comes to the Browns' house and introduces herself to the children. This conversation takes place in the kitchen when the children get the cook and destroy it. As the new nanny, she asks them to stop the chaos but they pretend that they do not see Nanny's coming and just hear her voice. They decided to play in the kitchen all night long.			√							√						Among Nanny McPhee and the Browns do not know each other well yet. Firstly, she tries to order the children by giving direct request to them. <i>Then listen carefully and try to hear this. Stop what you are doing, put the kitchen to rights and go upstairs to bed</i> illustrates her request. Then she shows negative face by demonstrating distance among them. In asking them to stop what they are doing, put the kitchen to rights, and go upstairs to bed, she tries to minimize the imposition to them. However, the utterance <i>Did you hear what I</i>

Code	Data	Context	PS															Explanation
			BR					PP			NP					OR		
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
																		<i>said?</i> shows that she questions whether they will do what she asks them to do. She does not assume their willingness to comply her order.
NN/P.XX/09	SIMON: "Come on, whoever you are! Let's stop this and go to bed! NANNY MCPHEE: " Say "please". " SIMON: "I never say "please"."	And then Nanny McPhee grants their wants. She bangs her magic cane. Being affected by her magic, they cannot stop the chaos till they nearly get the cook blown up and Aggy boiled. Simon asks Nanny McPhee to stop the magic that nearly get the cook blown up and Aggy boiled, then they will go to bed. Nanny McPhee says that if they want the magic stops, they have to ask her politely by saying <i>please</i> . But Simon declares that he never say <i>please</i> .					√											Although Nanny McPhee has just met the Browns' children, she realizes their naughtiness in direct. She tried to minimize the imposition to the children when asked them to stop what they are doing (by using negative politeness) but they refused. So, she uses imperative form to directly ask the children to say <i>please</i> , without attempting to minimize the threat.
NN/P.XX/10	SIMON: "I never say "please"." NANNY MCPHEE: " Very well. "	All children do what she told to say <i>please</i> , except Simon. He says that he never say <i>please</i> . Nanny McPhee seems to threaten him by saying <i>very well</i> . It indicates that if Simon persists in his stand ground, the cook will be blown up and Aggy will be boiled.					√											Being baldly, Nanny McPhee does not attempt to recognize Simon's face want. She seems to give pressure to him. She threatens Simon that if he does not want to say please, the magic at the children will not be stopped, then Aggy will be boiled and the cook will be blown up.

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NN/P.XX/11	SIMON: “Oh, for goodness' sake! Please, then! NANNY MCPHEE: “ Please, Nanny McPhee. ”	Simon is stuck with the injury time of situation he faces. Then he says <i>please</i> in a pinch. However, Nanny McPhee asks him to say it more complete by adding her name after the word <i>please</i> .				√												Nanny McPhee asks Simon to plead for stopping her magic by saying please. However, she warns him to not only say <i>please</i> but also add her name after that- <i>please, Nanny McPhee</i> - to make it be more polite.
NN/P.XX/12	NANNY MCPHEE: “ Up to bed , please.” [children go upstairs]	Being stuck with the injury time of situation he faces, he says that in a pinch. Then Nanny McPhee bangs her magic cane again and fixes all the chaos. The kitchen is in tidiness again. After the chaos is fixed, Nanny McPhee asks the children to go to bed.				√												The FTA <i>Up to bed</i> is performed clearly and unambiguous with no attempt to acknowledge the children’s face want. Nanny McPhee makes a request by directly asking them to up to bed, in which <i>up</i> means going upstairs to their bedroom.
PART XXII. AT CHILDREN'S BEDROOM																		
NN/P.XXII/13	SIMON: “You must feel at such a disadvantage, Nanny McPhee. NANNY MCPHEE: “ In what way? ” SIMON: “We know your name but you don't know ours.”	The children want to get rid of Nanny McPhee. Simon, the oldest child, thinks that she must feel at disadvantage if they know her name but she does not theirs. Then, they make a fool of her by introducing their names use funny names.							√									Nanny McPhee tries to minimize the distance among the children and her by expressing her solid attention of Simon’s opinion that she must feel at disadvantage. So she asks him the reason why she must be feeling disadvantage.

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NN/P.XXII/14	NANNY MCPHEE: “ Goodnight, Agatha. Goodnight, Sebastian. Goodnight, Tora. Goodnight, Christianna, Goodnight, Lily. Goodnight, Eric. Goodnight, Simon. There is something you should understand about the way I work. When you need me but do not want me, then I must stay. When you want me but no longer need me, then I have to go. It's rather sad, really, but there it is. ” SIMON: “We will never want you.”	None of the nannies know their names. But Nanny McPhee knows. To prove that she know their each name, she greets them <i>goodnight</i> one by one. Only then, she tells them about the way she works as their new nanny. Besides she have to teach five lessons to the children, she also has an important rule; when the children need her but do not want her, it means she must stay in the Browns’ house, but when they want her but no longer need her, it means she have to go from their house. But Simon says that they never want her.						√										Nanny McPhee is being pushed around by the children joke on introducing their fool names. They suppose that she does not know their real names. However then, she greets them by calling their names one by one. She also says <i>There is something you should understand about the way I work</i> to broach a topic she wants to explain. Those strategies (greet the children and says prelude to broach a topic) she does in intensifying interest to them in order to get their respect of her face. Next, she describes about the way she works in this family. Further, to end her description, she applies hedging opinion by saying <i>It's rather sad, really, but there it is.</i>	
NN/P.XXII/15	SIMON: “We will never want you.” NANNY MCPHEE: “ Then I will never go. Goodnight, children. ”	As the children have done to the nannies before, Simon says that they also never want this Nanny McPhee. And according to the way she works, it means that she will never go. Then she greets them before she leaves their bedroom.				√		√										Nanny McPhee is being directly in performing the FTA <i>Then I will never go</i> in the first utterance. She emphasizes her warning about the way she works that if Simon says that the children will never want her, so she will never go from them.	

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																		Besides in the next utterance, she addresses the children using in-group identity marker. Because she begins to work as their new nanny, now she is in the same group in the Browns family with the children. She calls all of the seven Browns’ children by <i>children</i> .	
PART XXIV. AT CHILDREN’S BEDROOM																			
NN/P.XXIV/16	NANNY MCPHEE: “Time to get up.” SIMON: [grunts] “No.”	It is the first morning Nanny McPhee works in the Browns’ house. She says to the children that it is the time to get up soon but they refuse her command.															√	For the children, Nanny McPhee is still considered as a stranger in the house. It shows there is still distance among them. She is being indirect when she conveys her command to ask the children to get up. She is prefer to give a hint to them that it is the <i>time to get up</i> rather than directly ask them <i>get up, please!</i>	
NN/P.XXIV/17	NANNY MCPHEE: “Hm. I shall give you half an hour to be up, washed, dressed, teeth cleaned, beds made and out into the garden for healthful fresh air before breakfast. Lessons start at nine...sharp.” SIMON: “I don’t know about you lot, but I want to stay in bed. ”	She asks them to be ready to join the lesson at nine by preparing all of things before they have breakfast. But they still want to stay in bed.							√				√					By saying the utterance <i>I shall give you half an hour to be up, washed, dressed, teeth cleaned, beds made and out into the garden for healthful fresh air before breakfast</i> , Nanny McPhee performs the FTA towards redressing the negative face to the children. She minimizes the imposition by attempting to	

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																		soften it. So she says <i>I shall give you half an hour</i> . Giving the children half an hour than directly asking them to be ready illustrated that she gives them relax time to do what she asks to do with the intention of not coercing them. Then in the next utterance <i>Lessons start at nine...sharp</i> , she wants his commands to be respected by the children. So when she states the FTA, she also states the reason why they have to be ready in that stretches of time.	
PART XXVI. AT CHILDREN'S BEDROOM																			
NN/P.XXVI/18	ERIC: "[coughs] We can't get up. We're ill." CHRISSIE: "Colds in our doses. SEBASTIAN: "And kemperakurk." SIMON: "We think it bight be the beasles." AGGY: "Got measig." NANNY MCPHEE: "Good heavens. Then there is of course no question of your getting up. I'm very sorry to have to tell you all that you'll have to stay in bed. "	The children plan to drive Nanny McPhee away. They pretend to be ill. They get dressed as if they get measles. To make the children feel the consequence of their naughtiness, Nanny McPhee makes them truly in illness. They absolutely get measles and cannot get up; stuck like glue in the bed.							√					√				Nanny McPhee uses two strategies in this dialogue. The first, she tries to express her interest in the children's needs. She concerns for their wants that they want to stay in bed by pretending to be ill. <i>Then there is of course no question of your getting up</i> performs the first strategy. Next, she also recognizes the children's face that they try to impose her to let them stay in bed. The utterance <i>I'm very sorry to have to tell you all that you'll have to stay in bed</i> , she apologizes to them by admitting the	

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																		impingement among them. She is very sorry to have to tell them that they have to stay in bed.	
PART XXVIII. AT CHILDREN'S BEDROOM																			
NN/P.XXVIII/19	SIMON: "Actually, I'm not sure it is measles." NANNY MCPHEE: "How can it be anything other? The chalky-white faces, the livid spots, the temperatures of degrees. I've seen it time and again. Measles. Definitely."	Simon says that he is not sure that he gets measles. Because Nanny McPhee has seen it often, she makes sure that it is measles by showing measles indicators; chalky-white faces, the livid spots, and the temperatures of degrees.	√						√									Nanny McPhee does not attempt to admit Simon's opinion. She disagrees with him that he is not sure he gets measles. Then she also gives the reason why she disagrees with him. She convinces him that it is measles by showing some measles' indicators- chalky-white faces, the livid spots, and the temperatures of degrees- and claiming that she has often seen the disease like it	
NN/P.XXVIII/20	NANNY MCPHEE: "Open." SIMON: "I'm not taking that. "	Nanny McPhee asks them to drink measles medicine. It is to be administered one an hour. They do not want to drink the medicine because the medicine seems disgusting with black, gloopy, and bubbling liquid. Simon is the first turn to take the medicine. Nanny McPhee asks Simon to open his mouth to drink the medicine. But					√											Nanny McPhee, using imperative form, asks Simon to open his mouth to drink the medicine. She states it in direct without any attempt to admit Simon's wants to not take the measles medicine.	

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		Simon does not want to take that.																	
NN/P.XXVIII/21	SIMON: “I’m not taking that. “ NANNY MCPHEE: “ Then you will not get any better. Believe me.”	Simon does not want to take the medicine. But Nanny McPhee warns him if he does not take that, he will not get better. Then, she also asks him to believe her.		√		√												Nanny McPhee chooses to warn Simon in direct intention. She warns him that if he does not take the medicine, he will not get better. Then, she also suggests him to believe in her warning <i>Then you will not get any better.</i>	
NN/P.XXVIII/22	NANNY MCPHEE: “ Open wide. Wider. ” [Simon grunts and gags]	Nanny McPhee asks Simon to open his mouth wide and wider. Having no more choice, he takes that. Firstly, Simon does not want to swallow it and wants to throw it up.					√											Being direct and without minimizing the imposition at Simon, Nanny McPhee asks him to open his mouth wide and wider. She uses imperative form in delivering this direct FTA.	
NN/P.XXVIII/23	[Simon grunts and gags] NANNY MCPHEE: “ You’ll have to swallow it sooner or later, so I suggest you get it over with. ”	Nanny McPhee says that sooner or later Simon has to swallow it, so he does what Nanny McPhee suggests.							√									Nanny McPhee tries to make the distance among the children and her to be closer. She minimizes the threat by showing her solid attention to Simon. She applies giving reason strategy. She says the reason before states the FTA that she suggests him to get the medicine over (FTA) because he will have to swallow it sooner or later (reason).	

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NN/P.XXVIII/24	[thick, bubbling gulp] [gags] NANNY MCPHEE: “ Very good. Who's next?”	Because Simon takes the medicine successfully, Nanny McPhee praises him. Now is the other children’s turn to do so.						√										Nanny McPhee recognizes that Simon has face to be respected. She exaggerates the sympathy with Simon when he successfully takes the medicine by praising him.	
PART XXXIII. AT CHILDREN’S BEDROOM																			
CB/P.XXXIII/25	CEDRIC BROWN: “ Well, children, I hear you've been in bed all day but that you're better now. ” SIMON: “It wasn’t our fault. “	Mr. Brown has just arrived at home after he finishes his job at parlor. He ups to the children’s bedroom. He makes sure that his children are alright under Nanny McPhee’s order. Then, Simon states that it was not the children’s fault.						√										Mr. Brown tries to minimize the distance among the children and him. He conveys his utterance by employing hedging opinion. He uses <i>well</i> as the hedges. He also uses in-group identity marker <i>children</i> . The marker <i>children</i> refers to all of his seven children. Mr. Brown and the children are members in the same group; the Browns family.	
CB/P.XXXIII/26	SIMON: “It wasn’t our fault.” CEDRIC BROWN: “ I’m sure it wasn't anybody’s fault. You can’t help it if you're ill. But you’re better now.”	Simon wants to tell his father that they are ill because of Nanny’s magical power. But when he will convey his grudges, Nanny McPhee drops a hint with her gesture as if she asks him to be silent. Then Mr. Brown emphasizes that surely that was not anybody’s fault.						√										Mr. Brown shows his positive face threat to Simon. He admits that Simon also has face to be respected. He uses exaggerative expression <i>sure</i> to emphasize Simon’s statement that it was not anybody’s fault.	

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CB/P.XXXIII/27	CHRISSIE: “Papa?” CEDRIC BROWN: “Yes, Chrissie?”	Nanny McPhee bangs her cane to make them get better. Then Chrissie calls her father. She wants to ask her father for something. Her father, Mr. Brown, replies her call by saying <i>Yes, Chrissie?</i>								√								Mr. Brown tries to express his solid attention to Chrissie’s need of calling his name. She wants to ask him for something. And he knows that she wants her call is responded by him. So to show his deep attention to her, he gives her good understanding by replying her calling. He replies <i>yes, Chrissie?</i> in interrogative form. It can be interpreted that he does not only say <i>yes, Chrissie</i> to satisfy her call, but also can be interpreted more that he implies to say <i>yes, Chrissie. What’s going on?</i>
CB/P.XXXIII/28	CHILDREN: “Can we get up, please?” CEDRIC BROWN: “Of course you can.”	The children ask her father to allow them to get up because they are better now. They use <i>please</i> in the end of their utterance. That is the first time they say <i>please</i> to ask for what they want. Surprisingly, Mr. Brown allows them to get up.								√								Mr. Brown acknowledges that the children are fitted for getting his appreciation because that is the first time they say <i>please</i> to ask for what they want. To show his appreciation, Mr. Brown gives sympathy and understanding to their wants. He emphasizes his permission by saying <i>of course</i> you can.

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CB/P.XXXIII/29	CHRISSIE: "Read to us." CEDRIC BROWN: "I, erm... I have my letter-writing to do. I...I'll read to you tomorrow. Goodnight, my dears."	Chrissie asks her father to read them a story or fairy tale. But their father refuses her request because he has to write a letter and promises that he will read to them tomorrow. Before he leaves, he says <i>goodnight</i> to his children.						√	√									Mr. Brown wants to minimize the threat and distance between his children and him. So when he refuses their request, he expresses his deep interest of their wants by giving the reason why he cannot read a story to them then promising them that he will read that tomorrow. Then, the last utterance shows that Mr. Brown and the children is in the same group; the Browns family. Before he leaves the children and says goodnight to them, Mr. Brown uses <i>my dears</i> to address his children in showing in-group identity marker in order to express engagement among them.
PART XXXVI. AT DINNING ROOM																		
CB/P.XXXVI/30	CEDRIC BROWN: "Good, good, good. All right, I have an announcement. Yes...Your Great-Aunt Adelaide is coming for tea today." SEBASTIAN: "No!"	That day is Sunday. Mr. Brown gets a telegram from Great-Aunt Adelaide. It notifies that she will come to the Browns' house for tea and says she comes with the express intention of easing his financial burden. He assumes that his aunt has a better idea without asks him to be married again.						√										Mr. Brown is pleased with the Aunt's coming. Then when he tells the announcement of the aunt's coming, he shows his basic desire for being respected by their children. He expresses his pleasure by saying <i>good, good, good</i> in order to intensify interest to the children. He also employs hedging

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		Then he tells the children about her coming. Both the father and the children are very surprised with the news. The father is pleased but the children not.																opinion to avoid disagreement from the children that the aunt's coming is good news. <i>All right, I have an announcement</i> is the hedges. This hedge is also used to broach a topic he wants to convey.
CB/P.XXXVI/31	LILY: "Aunt Adelaide is vile and vicious. She's blind as a bat." ERIC: "And we are convalescing, for heaven's sake! CEDRIC BROWN: "That's enough. I don't want to hear anything bad about her. She pays the rent."	The children consider their Great-Aunt Adelaide as a frightening person. Lily describes her as someone who is vile, vicious, and blind as a bat. Mr. Brown tells them that she is the one who pays the rent for the Browns' house so he does not want to hear anything bad about her.	√						√									Mr. Brown is happy for the Aunt's coming. He has no attempt to recognize his children's fear of her. Then he shows his disagreement about the Great-Aunt by being direct in stopping his children description about her and saying that he does not want to hear anything bad about her too. Besides stating disagreement, he also conveys his reason why he does not want hear those bad. His last utterance in this dialogue <i>She pays the rent</i> shows his reason.
CB/P.XXXVI/32	CHRISSIE: "She scares me." CEDRIC BROWN: "She's only coming for tea. You'll all put your best clothes on and Nanny McPhee will keep you in order."	Mr. Brown makes a play for his children's fear about the Great-Aunt's coming. He tells that she is only coming for a tea so there is nothing to be scared. Then he asks his children to put their best							√		√							Mr. Brown wants to show the engagement among the children, Nanny McPhee, and him. He states <i>She's only coming for tea</i> as the reason why Chrissie has not to be scared of her. That utterance is also shown as the reason

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		clothes to welcome the Great-Aunt coming under Nanny McPhee's order.																why Mr. Brown asks the children to put their best clothes on. Then to minimize the imposition when asks them, his utterance <i>You'll all put your best clothes on</i> is stated conventionally indirect. He includes modals will in this utterance.
NN/P.XXXVI/33	CEDRIC BROWN: "You're off duty when...? You can't be off duty. I need you. They need you." NANNY MCPHEE: "I shall be leaving at noon. Thereafter, I'm sure the children will do exactly as they're told. Won't you, children? " [children smiling]	Considering that it is Sunday, the Nanny is off duty at afternoon. Mr. Brown says that she cannot be off duty because he needs her to keep the children in order. However, she still has to be off duty and will leave at noon. Then, she convinces Mr. Brown that the children will do exactly as they are told before she leaves.									√						√	Nanny McPhee may go off-record or indirect in performing the FTA. She puts the children as the third person in her dialogue with Mr. Brown when says <i>I'm sure the children will do exactly as they're told</i> . This utterance shows that she address the FTA to Mr. Brown whom it would not threaten. She hopes the children can interpret that they are the real target of the FTA. Then, she also says <i>Won't you, children?</i> in the next utterance. It emphasizes that the FTA is addressed to them. However, she minimizes the imposition to them by attempting to soften the FTA. She is being conventionally polite using formulaic request in the form of tag question won't you, children?

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PART XLIV. IN FRONT OF THE BROWNS' HOUSE																			
CB/P.XLIV/34	CEDRIC BROWN: “Run!” [Chrissie running]	The Great-Aunt Adelaide chooses Chrissie to be the one who will stay with her in Stitch Manor. To save Chrissie, Eric asks a help from Nanny McPhee. Then she does magic at the donkey though it is an attractive girl who is dancing in order to take the Great-Aunt’s mind of Chrissie. Being outwitted by a dancing donkey, Mr. Brown asks Chrissie to run away from her view as long as she can.					√												Mr. Brown wants to save his children that none of his children goes with the Great Aunt. But she chooses Chrissie to go with her. So while the Aunt is outwitted by the dancing donkey, he directly asks Chrissie to run as soon as possible. He has no time to attempt minimal threat to her. He conveys his command in direct way.
NN/P.XLIV/35	NANNY MCPHEE: “Do not forget that someone has to go with your great-aunt and it cannot be the donkey, can it?” [children look at each other]	Nanny McPhee reminds the children that someone still must go with their Great-Aunt. They have to make a decision because the dancing donkey is just used to make the aunt outwitted. So that they have more time to decide the volunteer and maybe can save their togetherness without ‘sacrificing’ Chrissie or the other children.					√												Nanny McPhee does nothing to admit their wants of stay being together no matter what because; the one who will go with the aunt has to be decided immediately. So she directly warns the children to not forget that someone has to go with their Great-Aunt.

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PART XLVIII. AT CHILDREN'S BEDROOM																			
NN/P.XLVIII/36	NANNY MCPHEE: "Time for bed." [children goes to their each bed]	It is the time for bed. Nanny McPhee accompanies the children preparing all things before sleep.															√		Nanny McPhee is being indirect when she conveys her command to ask the children to go bed. She chooses to give a hint to them that it is the <i>time for bed</i> instead of <i>go bed, please!</i>
NN/P.XLVIII/37	CHRISSIE: "Papa was going to let her take me." NANNY MCPHEE: "No, Christianna. Your father would never have allowed it."	When the nanny comes to Chrissie's bed, Chrissie says that his father was going to let the Great-Aunt takes her. But the Nanny says that is not true.	√																Nanny McPhee disagrees with Chrissie that her father will let the Great-Aunt takes her. She directly explains to Chrissie that that is not true. Her father would never allow that.
NN/P.XLVIII/38	NANNY MCPHEE: "Goodnight, children." CHILDREN: "Goodnight, Nanny McPhee."	The children realize that Nanny McPhee 'saved' them from their Great-Aunt. They say <i>thank you</i> to her. Before she leaves them, she says <i>goodnight</i> to them. Then they replay to say so.						√											Nanny McPhee demonstrates the minimal distance among the children and her. She expresses friendly statement <i>goodnight, children</i> . <i>Children</i> refers to all of the children. She uses it when saying <i>goodnight</i> to show in-group identity marker. Because they now are in the same group of the Browns family. They are the Browns' children, whereas she is the Browns' nanny.

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PART L. AT THE BEACH																			
NN/P.L/39	NANNY MCPHEE: “Children, your father has asked me to tell you there’s a Mrs. Quickly coming for tea tomorrow.” [children keep silent]	Nanny McPhee and the children are having time at the beach. She supposes that it is the right time to deliver their father’s message to them that someone named Mrs. Quickly will come for tea the day after. The children just being silent. It seems that they can infer that message.														√		Enjoying the beach, Nanny McPhee will convey a message from Mr. Brown. She is being indirect in conveying it. She just gives hint to them that there is a woman named Mrs. Quickly who will come for tea the day after. She leaves his utterance to be interpreted by the children. But she knows that they will interpret it that their father will introduce a woman who will be their new mother or stepmother.	
NN/P.L/40	SEBASTIAN: “Nanny McPhee?” NANNY MCPHEE: “Yes, sweetheart?”	The children can guess what the nanny means by a woman’s coming to their house; it will be a stepmother in the house. While playing kite, Sebastian calls Nanny McPhee in order to ask her something. She answers his call by saying yes, sweetheart. She thinks the same as him that maybe he wants to ask her something.								√								Nanny McPhee tries to minimize the distance between Sebastian and her. She expresses her solid attention to Sebastian’s need of calling her name. He wants to ask him for something. And she knows that he wants his call is responded by her. So to show her deep attention to him, she gives him good understanding by replying yes, sweetheart? in interrogative form. It can be interpreted that she does not only say yes, Sebastian to satisfy his call, but also can be interpreted more that she	

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																		implies to say <i>yes, Sebastian. What's happened?</i>
NN/P.L/41	SEBASTIAN: “Can you stop Papa from marrying a horrible stepmother?” NANNY MCPHEE: “ I’m afraid not. ”	Innocently, Sebastian asks her if she can stop his father to marry a horrible stepmother. But the nanny says that she is afraid she cannot.											√					Nanny McPhee admits that the children are in some way imposing her. To be free from impingements, she is being pessimistic that she can stop the marriage. The word <i>afraid</i> shows her pessimistic.
NN/P.L/42	CHRISSIE: “Even if you wanted to?” NANNY MCPHEE: “ Even if I wanted to. I cannot interfere with affairs of the heart. Perhaps Simon could talk to him about it. ” SIMON: “He won’t listen.”	Nanny McPhee also emphasizes that even if she wanted to stop the marriage, she still cannot stop it because she cannot interfere with affairs of the heart. Then, she gives an alternative way that if Simon- since he is the oldest child- can talk to their father about it, maybe they can stop the marriage. But Simon is afraid that he will not listen to him.						√	√								√	Nanny McPhee shows her solid interest to Chrissie. She seeks an agreement by repeating Chrissie’s utterance to emphasize her answer that even if she wants to stop the marriage, she still cannot to do it. She also gives the reason why she cannot stop the marriage, even if she wants to stop it. <i>I cannot interfere with affairs of the heart</i> expresses her reason. Next, in the last utterance, Nanny McPhee may go indirect when stating her FTA to Simon. She puts him as the third person in the dialogue between Chrissie and her; <i>Perhaps Simon could talk to him about it.</i> She states the FTA as if it is addressed to another one who is not with them at that time.

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PART LI. AT FUNERAL PARLOUR																			
CB/P.LI/43	CEDRIC BROWN: “Quickly by name... Oh! Simon, my boy. Well, come in. Come on, I won't bite. ” SIMON: “Father, we want to ask you something.”	Simon comes to his father’s funeral parlor. He wants to talk to his father about the woman who will come for tea. Mr. Brown’s friends tell him that there is an eager visitor who wants to meet him. He assumes that the visitor is Mrs. Quickly, but in fact he is his boy, Simon. Then he asks him to come into the parlor.						√											They are father and son but seem that they are not close as before. Then Mr. Brown tries to minimize the distance between Simon and him. He uses in-group identity marker by calling Simon <i>my boy</i> . Both of them are the members of the same group- the Browns family- in which Mr. Brown is a father while Simon is the son of him. He expresses friendly statement as well. Firstly, he performs the FTA <i>come in</i> towards the positive face threat to Simon. He states hedges opinion using hedges <i>well</i> . Then, he also states a joke to Simon. He asks him to come and says that he will not bite.
CB/P.LI/44	SIMON: “Father, we want to ask you something.” CEDRIC BROWN: “ Well, of course. Of course. Anything at all. Ask away. “	Simon starts the conversation by saying that he wants to ask his father about something. Mr. Brown gives him the chance to ask.						√	√										In this dialogue, Mr. Brown uses hedges opinion again by putting hedges <i>well</i> and emphasizes his statement that he let Simon to ask him by saying <i>of course</i> twice and <i>anything at all</i> . He wants to lessen the distance between them by expressing solid attention to Simon’s needs. He also states direct FTA to

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																		Simon in his last utterance <i>Ask away</i> . He clearly conveys his intention to let Simon asks him about something.	
CB/P.LI/45	SIMON: “Who is Mrs. Quickly?” CEDRIC BROWN: “ Good heavens, such a face. She's, er ... She's...she's a friend. She's...a friend. ”	Simon asks who Mrs. Quickly is. Mr. Brown is frightened out with the question. He states that she is a friend of him.						√									√	Mr. Brown wants to lessen the distance between Simon and him. He notices Simon’s looks by saying <i>Good heavens, such a face</i> . He thinks that when Simon asks him, his face seems to be so serious and strained. Then, he also is in indirect meaning when he explains who Mrs. Quickly is. He is quite confused in answering the question. He chooses to be vague when he explains it. He claims that she is his friend, but it is unclear what kind of friend he means.	
CB/P.LI/46	SIMON: “Just a friend?” CEDRIC BROWN: “ Well, my boy, it's not exactly any of your business, is it? ”	Simon knows that his father wants to hide something from him. He asks his father again whether it is sure that Mrs. Quickly is just a friend. Mr. Brown is irritated by the question. He does not answer it but says that it is not his business.						√										Mr. Brown calls Simon <i>my boy</i> to show in-group identity marker. Both of them are the members of the same group- the Browns family- in which Mr. Brown is a father while Simon is the son of him. He also applies avoiding disagreement strategy by using hedges <i>well</i> and the question tag <i>is it</i> in stating his utterance <i>it's not exactly any of your business</i> .	

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CB/P.LI/47	SIMON: “It is true? You are going to marry her?” CEDRIC BROWN: “ You go too far, Simon. You must not question... ” SIMON: “I didn't.”	Being hanged by his father’s answer, Simon makes sure whether his father seriously will marry her. Mr. Brown thinks that Simon too much gets hand in his business but Simon denies his statement. He is getting angry.				√										√		Mr. Brown is being indirect when he wants to stop Simon in asking him. He feels cornered by his questions. He gives a hint to Simon by saying <i>you go too far</i> which implies that he does not want to be asked again. He prefers to say <i>you go too far</i> instead of <i>don't ask me again!</i> It means that he wants to get the pressure at Simon off. However, he also emphasizes that he actually does not to be asked again by warning Simon in his utterance <i>you must not question</i> .	
CB/P.LI/48	CEDRIC BROWN: “ Don't contradict me! ” SIMON: “I’m not!”	Perceiving that Simon denies his statement before, Mr. Brown warns Simon to not contradict him. However, Simon thinks that he does not contradict him.				√												Mr. Brown thinks that Simon contradicts him when he denies his statement before. Then he performs his FTA so baldly without attempt to soften it. He directly warns Simon not to contradict him.	
CB/P.LI/49	CEDRICBROWN: “ You do not understand the adult world. You know, there are certain things that...certain things...You will leave me this instant. Go home! ” SIMON: “You never listen!”	Mr. Brown is confused to tell the truth in a better way. He decides not to tell him. He asks Simon to leave him and go home. Being disappointed with the talk with his father, Simon considers that his father never wants to listen to him anymore.		√			√										√	Mr. Brown is in indirectness when conveying his utterance. He leaves his utterance incomplete in giving explanation to Simon. So, he cannot know the certain meaning that will be delivered by his father. He has to interpret it by his own self.	

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		Then he runs home.																This dialogue also illustrates that Mr. Brown is irritated by Simon's questions. He states the FTA directly without any attempt to soften it. He baldly suggests Simon to leave him immediately. Then, he stresses his suggestion using imperative form to ask Simon to go home.	
PART LII. AT NANNY MCPHEE'S ROOM																			
NN/P.LII/50	SIMON: "Nanny McPhee? Nanny McPhee?" NANNY MCPHEE: "Hello, Simon. Can I help you? "	Considering that his father does not listen to him, Simon goes to meet Nanny McPhee. When he comes to her room, he finds that the room is totally empty. He tries to call her name, but there is no reply. There is only a magic cane in the corner of the room. He bangs it then Nanny McPhee appears all at once. She says <i>hello</i> and asks him whether she can help him.												√				In the utterance <i>Can I help you?</i> , Nanny McPhee recognizes that Simon is in some way imposing on her. She also admits his want for coming to her room. She is going on record without indebteding him when offering help to him.	
NN/P.LII/51	SIMON: "I did knock." NANNY MCPHEE: " I know. I heard you. May I be of assistance? "	Simon is surprised by the Nanny's apparition. He fall the cane down and says that he did knock- which means he really did knock the cane. Surely, the nanny knows he knocked the cane and hears him.						√						√				Nanny McPhee recognizes that Simon has a face to be respected. She tries to minimize the threat at him. Then she expresses her attention by asserting a common ground strategy. She accomplishes this	

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		Once again, she asks him if there is anything that she can help.																strategy through presupposition manipulation to convince Simon that she knows and hears he knocks. Nanny McPhee also recognizes that Simon is in some way imposing on her. She also admits his want for coming to her room. She is going on record without indebteding him when repeating her offer to help him through her utterance <i>May I be of assistance?</i>
NN/P.LII/52	SIMON: “Er...We need you to, erm...I mean...you saved Chrissie. And so...You’re on our side, is what I mean. Aren’t you?” NANNY MCPHEE: “ You saved Chrissie, and I do not take sides. ”	Simon thinks that Nanny McPhee is in the children’s side because she saved Chrissie. But she disagrees with him. She says that the one who saved Chrissie is him.	√															Nanny McPhee disagrees with Simon’s statement. She does not attempt to soften the threat to Simon’s face. She clearly conveys her disagreement by saying <i>You saved Chrissie, and I do not take sides</i> which is in contrast with Simon’s.
NN/P.LII/53	SIMON: “I...we... need you to help us get rid of this woman, Mrs. Quickly.” NANNY MCPHEE: “ It will not surprise you to hear that I cannot agree to that, Simon. ”	Simon asks Nanny McPhee for helping them to get rid of Mrs. Quickly, the woman to whom their father is married. As she explained before that she cannot stop their father plan even if she wants to do it, she cannot agree with Simon.										√						In this dialogue, Nanny McPhee presents her disagreement to threat Simon’s negative face. However, she tries to redress her threat by using cautious phrase <i>It will not surprise you to hear</i> before stating her disagreement <i>I cannot agree to that, Simon</i> . It also means that she uses minimal imposition in her utterance

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																			which, in the next dialogue, makes Simon looks for another way in getting rid of Mrs. Quickly since he does not the help from Nanny McPhee.
NN/P.LII/54	NANNY MCPHEE: “Hm. Then I will, as you put it, let you do whatever you have to do. ” SIMON: “Thank you.”	Because he does not get the help from Nanny McPhee, Simon, representing the children, will do whatever they has to do to get rid of the woman by their own selves. Simon asks her permission to do it. Nanny McPhee asks him whether he prepared to accept the consequences. He affords it. Then, feeling sure about his promise, she let him to do whatever he wants to do to get rid of Mrs. Quickly.							√										Nanny McPhee concerns for Simon’s want to get rid of Mrs. Quickly. She knows that Simon and the other children do not want to have a new mother or in other word, a stepmother. They consider that a stepmother is a horrible evil breed. <i>As you put it</i> represents that Nanny McPhee asserts she knows well Simon’s want. Then she lets him to do whatever he has to do in getting rid of Mrs. Quickly.
PART LV. AT CHILDREN’S ROOM																			
CB/P.LV/55	CEDRIC BROWN: “ She's gone. The only person in the whole world who stands between all of us and total ruin...and she's gone. ” SEBASTIAN: “What's ruin?”	On the day when Mrs. Quickly comes to the Brown’s house, the children- through various tricks they have planned before- can get rid of her successfully. When the children prepare to go to bed, Mr. Brown begins to tell them about the factual															√		Mr. Brown gives an overstatement in his utterance. He claims that Mrs. Quickly is the only person in the whole world who stands between him and all of his children and the total ruin. He also emphasizes that she is gone by saying that utterance

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		condition of their family. He claims that Mrs. Quickly is The only person in the whole world who stands between all of their ruins. Sebastian does not understand what his father means by the ruin.																twice.
CB/P.LV/56	SEBASTIAN: “What's ruin?” CEDRIC BROWN: “ There's no time to mince words. I can't support my own family. I never have been able to. There are so many of you. But you're all so delicious. When Aggy came along and your mother was so ill, I said, "We may have to stop now, dear," and she said...she said, "I know." The fact of the matter is, your Great-Aunt Adelaide has been supporting us for years with a monthly allowance. A little while ago, she told me that I had to remarry or the allowance would stop. This woman today was my last chance. Our last chance. ”	Sebastian asks his father what ruin that he means is. Then, Mr. Brown answers it by telling the factual condition of their family from the beginning before their mother died. The children, as well as Nanny McPhee, listen to him carefully. He states that the woman today- Mrs. Quickly- is his last chance to get married. He also emphasizes it means that she is their last chance to keep the allowance.						√	√				√					Mr. Brown broaches his explanation by saying <i>There's no time to mince words</i> to intensify interest to the hearer; the children and Nanny McPhee. Then he shows his pessimistic in supporting his family living by saying <i>I can't support my own family. I never have been able to.</i> He also states <i>There are so many of you</i> to clarify the reason why he pessimistic is. In the last utterances, he includes his children, Nanny McPhee, and him in this conversation. He uses pronoun <i>our</i> which refers to all of them. Further,he also emphasizes <i>this woman today was my last chance</i> with <i>our</i> last chance . This strategy implies the cooperative assumption among them and can redress the FTA.

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CB/P.LV/57	SIMON: "Ours?" CEDIC BROWN: "When the money stops, the house will be taken. Some of you will perhaps be put into the workhouse. Some will be put into the care...into the care of others. I don't know how many of you will be allowed to stay together. I'm sorry to have failed you, children. You deserve so much better."	Simon does not get the point by the means of our last chance. Then Mr. Brown explains it by describing what will happen to them if the money or allowance from the Aunt stops. He feels very sorry that he has failed them.											√	√				Mr. Brown tries to minimize the imposition to the children by avoiding impingement among them. He shows his pessimistic by uttering <i>I don't know how many of you will be allowed to stay together</i> , in which the phrase <i>I don't know</i> illustrates his pessimistic. Then he also asks for apologize to his children. He begs forgiveness because he has failed them.
NN/P.LV/58	ERIC: "Change what happened. Bang your stick. Make it undo itself. " NANNY MCPHEE: " I cannot. These were your actions. Simon promised that you would accept the consequences. "	After the father explains all the factual condition, the children feel guilty about what they have done to Mrs. Quickly. Because Nanny McPhee has magical power, Lily asks her to do something to make it better. Eric asks Nanny McPhee to use her magic cane to undo what was happened. But she says that she cannot do that because Simon promises that he will accept the consequences.						√	√									Nanny McPhee desires her refusal of Eric's request to be regarded. She says <i>I cannot</i> to avoid disagreement from the children. She says it through pseudo-agreement. It shows that truly, she can easily change and undo what happened before by bang her stick. However, she states that she cannot do it because there is an agreement before that Simon promised he would accept any consequences will be. Additionally, Nanny McPhee also includes the children in her practical reasoning. She gives the reason why she cannot undo what was happened to them. <i>These were your actions</i> and <i>Simon</i>

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																		<i>promised that you would accept the consequences show her reason.</i>	
NN/P.LV/59	SIMON: "What shall we do? Help us. Tell us what to do." NANNY MCPHEE: "You must undo it for yourselves."	The children think that Nanny McPhee is the only person who can help them. Simon asks her for help but the Nanny just suggests them to undo it by themselves.		√														Nanny McPhee suggests the children to have to undo the guilty by themselves. She conveys her suggestion directly and clearly in order that the children can easily understand about what she suggest without attempting to interpret the meaning.	
NN/P.LV/60	SIMON: "How? How?" NANNY MPHEE: "Think. You are very clever, children. Think."	Simon still asks Nanny McPhee about how to undo the ruin they have done. However, she orders them to think what they will do to help their father. She knows that all of them are very clever children.					√	√										Nanny McPhee knows that the children need her to help them fix up the ruin. She just asks them to think the ways to make it better by themselves. She directly delivers her FTA <i>think</i> in imperative form. It has clear meaning that does not need to be interpreted. She also applies two ways in claiming common ground strategy to show her solid attention to their needs. The first is she attends the children's interest by praising them that they are very clever. The second is she also uses in-group identity marker to soften the FTA. The marker <i>children</i> is referred to all of the children to show that	

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																		they and the nanny are members in the same group; Browns family.
PART LIX. AT CHILDREN'S ROOM																		
CB/P.LIX/61	CEDRIC BROWN: "I'm sorry. I should have told you. I can see that now. If I'd discussed it with you before, we wouldn't be in this mess. SIMON: "No, it was our fault. We should have known you had a good reason for getting married."	The children fix up what they have done to Mrs. Quickly. They come to her house and beg forgiveness from her. They attract Mr. Quickly with their Great-Aunt Adelaide's position and wealth in order that she wants to get marry with their father. Then, she accepts that. For that reason, Mr. Brown realizes that his children can understand the situation he faces. He feels sorry that he does not tell them before. Simon, represents all of the children, argues that everything happened is their fault because they do not know that their father has good reason for getting married.							√					√				Mr. Brown tries to minimize the imposition to the children by avoiding impingement among them. Then he asks for apologize to his children. He begs forgiveness because he feels sorry that he does not tell them about the fact before. Further, conveying that S and H are cooperators is also applied by Mr. Brown in this dialogue. He includes the children and him in the conversation. The pronoun <i>we</i> in the utterance <i>If I'd discussed it with you before, we wouldn't be in this mess</i> refers to the children and Mr. Brown. It represents that Mr. Brown calls upon the cooperative assumption from the children.

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CB/P.LIX/62	CEDRIC BROWN: “At least this way, we'll all be together. That's what matters most, isn't it? Hm? I promise I'll never hide anything that affects us from you again. I see you're more than capable of understanding it.” [children keep is silence and listen to him]	Although Mr. Brown is not really happy with the marriage, saving the family togetherness is the most important. And because the children are more capable of understanding the problem they face, he promises to them that he will never hide anything that affect the Browns from them again.						√	√									Mr. Brown and the children have the same intention that they want to keep their togetherness. He conveys the intention by asserting common ground strategy then applies the strategy through presupposition manipulations. He emphasizes that being together is what the matter most by using tag question <i>isn't it</i> in the utterance <i>That's what matters most</i> . Further, there are three strategies through conveying that S and H are cooperators which are applied by Mr. Brown in this dialogue as well. First, he includes the children and him in the conversation. The pronoun <i>we</i> and <i>us</i> , refer to the children and Mr. Brown, represent the cooperative assumption among them. Second. Mr. Brown also promises that he will never hide anything that affects his children and him from his children again. The last, when Mr. Brown says his promise to the children, he also gives them the reason why he does that. <i>I see you're more than capable of understanding it</i> shows the reason of his promise.

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CB/P.LIX/63	SEBASTIAN: “Papa?” CEDRIC BROWN: “Yes, my boy ?”	The children realize the situation they face. They have a deep conversation with their father. For that reason, they start to be close again like before. Sebastian calls his father. He wants to ask something to him. For the reason that he knows Sebastian’s want, he replies the call by saying <i>yes, my boy?</i>								√								Mr. Brown tries to minimize the distance between Sebastian and him. He shows solid interest to Sebastian’s need of calling his name. He needs to ask him for something. And he knows that he wants his call is responded by her. So to show the solid interest, he gives him good understanding by replying <i>yes, my boy?</i> in interrogative form. It can be interpreted that he does not only say <i>yes</i> . <i>Sebastian I’m here</i> , but also can be interpreted more that she implies to say <i>yes, Sebastian. What’s happened?</i>
CB/P.LIX/64	SEBASTIAN: “Do you think Mama still thinks about us where she is?” CEDRIC BROWN: “ I’m sure she does. I know she does. ”	Because they will have a new mother in a moment later, suddenly Sebastian asks his father about his last mother; their real mother who was died sometimes ago. He asks if the mother still thinks about them wherever she is. Mr. Brown tells them that surely she thinks about them.						√										Mr. Brown shows that he recognizes Sebastian has a face to be respected. He understands that the children lost their mother lot. He expresses his attention to them by exaggerating his answer. He exaggerates his interest using exaggerative expression <i>sure</i> and emphasizing his answer by repeating utterances <i>I’m sure she does</i> then <i>I know she does</i> .

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CB/P.LIX/65	CEDRIC BROWN: “ Now, Chrissie, why don't you choose us a story? ” [children smile]	Mr. Brown asks Chrissie to choose them a story. Both of the children and Mr. Brown realize that by understanding and listening to each others, they can fix the relationship among them like before.										√						By attempting to soften the imposition to Chrissie, Mr. Brown conveys his request to not presume whether she will do it or not. Mr. Brown asks her to choose a story to be read by giving a question <i>why don't you choose us a story?</i> She directly knows what his father means by the question.	
PART LXII. AT THE VESTIBULE																			
NN/P.LXII/66	NANNY MCPHEE: “ Sebastian, your top button is undone. Lily, you have a little hair caught in your crook. Eric, help her, please. Your father will be down in a moment.” [children do as she told]	It is the time when they hold Mr. Brown’s marriage. The children are ready with their customs and get prepared to welcome their new mother, the Great-Aunt, and other invitees. Nanny McPhee checks their preparation while they wait for their father who will be down in a moment.			√											√		Nanny McPhee is being indirect when noticing Sebastian’s and Lily’s appearance. She gives hints to them that there are some things on them that have to be concerned. She prefers to tell Sebastian that his top button is undone rather than to ask him to fix his top button directly. She also has preference on informing Lily that she has a little hair caught in her crook rather than directly asking her to put her hair to right. She also applies direct request to Eric. She asks him to help Lily put her hair to right. She asks him in direct request because she knows their father will be down in a moment later. Its direct	

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																		request is stated clearly, so can make Eric directly understands what the nanny's command is then does the command soon.	
CB/P.LXII/67	SEBASTIAN: [whispers] "Who's that?" LILY: "It's a princess." CHRISSIE: "A fairy princess." CEDRIC BROWN: "It's Evangeline."	As the Great-Aunt Adelaide comes to Mr. Brown marriage, Evangeline also comes to there. The Great-Aunt introduces her as her adopted daughter named Evangeline Stitch. When the first time Evangeline comes into the house, the children is amazed with her appearance which is totally different than before she goes with the Great-Aunt. The children suppose that she is a fairy princess. But Mr. Brown tells them that she is Evangeline.														√		Mr. Brown indirectly tells the children about who it is. He uses metaphor in telling them that the fairy princess is Evangeline. Metaphor is a type of figurative speech that compares two or more things without using comparative word such <i>like</i> or <i>as</i> . He compares <i>it</i> which refers to a fairy princess with Evangeline.	

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CB/P.LXII/68	SEBASTIAN: “Are you sure it's Evangeline?” CHRISSIE: “It doesn't look anything like her.” CEDRIC BROWN: “ Nonsense. She's always looked like that. ”	Sebastian asks his father again to make sure that it is really Evangeline. Chrissie is also still in doubt because it does not look anything like her. However, Mr. Brown disagrees with them and says that Evangeline is always looked like that.	√															Mr. Brown disagrees with Chrissie’s opinion that it does not look anything like Evangeline before. He shows his disagreement directly with honest term, <i>She’s always looked like that</i> . He says <i>nonsense</i> to underline his denial of Chrissie’s opinion.	
PART LXIII. AT THE WEDDING CEREMONY																			
NN/P.LXIII/69	SIMON: “What can we do? There has to be another way.” MRS. QUICKLY: “Behave.” AGGY: “Beehive.” NANNY MCPHEE: “ You must do as you're told. ” [Simon does not reply, but think] MRS. QUICKLY: “Behave.”	On the day of the wedding, Mr. Quickly begins to show her cruelty by breaking baby Aggie's rattle from their beloved mother. No matter what will happen, the children try to break the marriage. Simon asks for help to Nanny McPhee and says that there has to be another way to save the family, but she just asks him to do as Mrs. Quickly tells him to do- to behave. Finding that there is still some noisy of Simon, for the second turn, Mrs. Quickly reminds him to behave.	√															Nanny McPhee advices Simon to have to do as Mrs. Quickly tells him. She chooses to ask him directly and clearly without attempt to minimize the threat because now, they are in the wedding ceremony. It is so sacred, so the invitee must be quiet without making noisy anymore in order to listen to priest’s opening sermon.	

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			BR					PP			NP				OR				
			a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
NN/P.LXIII/70	MRS. QUICKLY: “Behave.” AGGY: “Beehive.” NANNY MCPHEE: “ Lesson number five, Simon. You must do exactly as you're told. ” [violins crescendo] AGGY: “Beehive.” SIMON: “Beehive?”	Nanny McPhee reminds Simon about lesson number five; doing exactly as it is told. Aggy repeats Mrs. Quickly’s command but in different pronunciation, <i>behave</i> becomes <i>beehive</i> . Simon thinks that it is a hint that has to be solved to get the idea of saving the Browns without marrying Mrs. Quickly.				√							√				Nanny McPhee tries to minimize the imposition at Simon. She attempts to soften it. She reminds him about lesson number five. In this Nanny’s utterances, <i>lesson number five</i> represents the nominalization her command. However, she emphasizes that lesson number five is doing exactly as he is told. She conveys it through direct warning because she just repeats what she suggests to Simon before.		
CB/P.LXIII/71	CEDRIC BROWN: “ Simon, bowling practice. ” [Simon smiles then throw the cake to his father]	The children start to realize their idea ruining the wedding. They pretend that there are bees’ attack in the wedding place because of Mrs. Quickly’s flowered dress. Mr. Brown approves their naughty idea, because he actually does not want to marry Mrs. Quickly. Then, chaotic cake riot really upsets the wedding. Even, Mr. Brown asks Simon to make this chaos to be used as bowling practice.				√		√									Mr. Brown wants to lessen the distance between Simon and him. He knows that the children enjoy the chaos at the wedding much. So, he expresses a friendly statement by making a joke with Simon that the chaotic cake riot can be used to practice bowling.		

Code	Data	Context	PS														Explanation	
			BR					PP			NP					OR		
			a	b	c	d	e	f	g	h	i	j	k	l	m	n		o
CB/P.LXIII/72	LILY: “Papa, do you love Evangeline?” CEDRIC BROWN: “What? That would be totally improper. A thing like that could...could never happen. I mean, obviously...Yes.”	Being annoyed of the chaos and the naughtiness of the children, Mrs. Quickly ends her relationship with Mr. Brown and cancels the marriage. But he still has to be married to save the Browns. The children claims that he will still get married today. And the bride is Evangeline, because they know that both their father and Evangeline are truly in love. Then Lily asks her father whether he loves Evangeline. Although he finds time to hide his feeling, he cannot leave that obviously he loves her.						√								√		Mr. Brown chooses to be indirect when he answer Lily’s question because he is still ashamed to admit that he also loves Evangeline; though she admitted that she loves him before. He is confused when arrange the words to answer the question. Then, he states contradiction in his utterance. He says that loving Evangeline is improper and will never happen, but he also says <i>yes</i> that he loves her. He also performs his positive face threat to the other-some people who come to his wedding. He wants his answer of Lily’s question to be appreciated by them, especially Evangeline. Then, he exaggerates his utterance using exaggerative expressions <i>totally</i> and <i>obviously</i> .

APPENDICES

APPENDIX 2

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan dibawah ini, saya

Nama : Nurita Widyanti
NIM : 06211141017
Prodi : Bahasa dan Sastra Inggris
Jurusan : Pendidikan Bahasa Inggris
Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi sehubungan dengan analisis data yang dilakukan oleh saudari Mifta Hasmi sesuai dengan data berupa *politeness strategies* yang terdapat pada film *Nanny McPhee*.

Demikian pernyataan ini saya buat dengan sebenar-benarnya dan semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 26 Juni 2013

Yang membuat pernyataan,



Nurita Widyanti

NIM. 06211141017

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan dibawah ini, saya

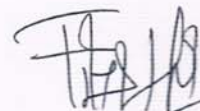
Nama : Hastarita Dewanti
NIM : 06211144003
Prodi : Bahasa dan Sastra Inggris
Jurusan : Pendidikan Bahasa Inggris
Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi sehubungan dengan analisis data yang dilakukan oleh saudari Mifta Hasmi sesuai dengan data berupa *politeness strategies* yang terdapat pada film *Nanny McPhee*.

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Yang membuat pernyataan,



Hastarita Dewanti

NIM. 06211144003